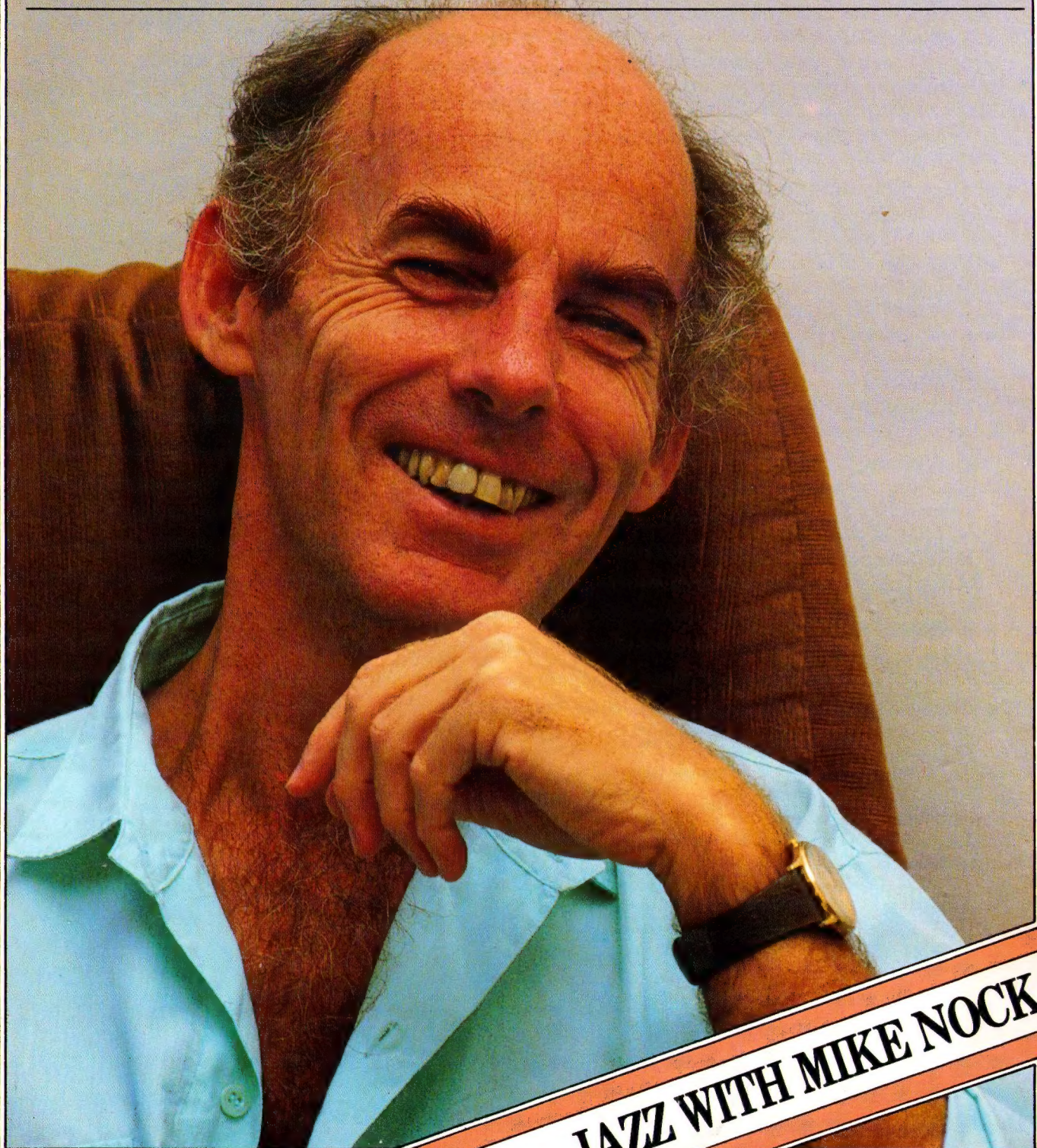


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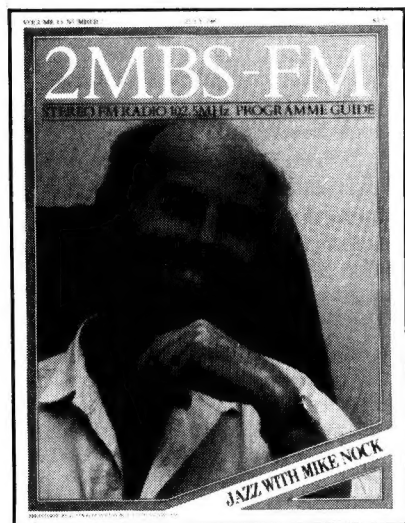
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Cover:  
Mike Nock... jazz heavyweight.  
See article page 6.

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## This month...

2MBS-FM will present an Australian Music Week in late January of the Bi-centennial Year 1988. A number of proposals have already been initiated, and we hope to continue an Australian Music week as an annual event.

The Station has several other projects for the Bi-centennial. One of these is to be a major series on the history of Australian Jazz. This will use recorded material — both commercial and private — including remarkable tapes and acetates which were gathered by MBS Secretary and Jazz Co-ordinator, Bruce Johnson, during the four years of research which preceded his writing *The Oxford Companion To Australian Jazz*, commissioned by Oxford University Press and scheduled for publication towards the end of 1987. Although much of this material is of poor technical quality it is priceless in terms of its historical significance including, as it does, material by important musicians not previously known to have recorded.

We should like to hear from any of you who have ideas for Bi-centennial programmes.



# HIGHLIGHTS

Phillip Sametz

## The Glorious Fourth

The USA is 211 years old on the 4th of this month, and we're not going to let you forget it. Max Keogh starts waving the flag on the night of Friday 3 with a programme that also celebrates Canada Day, which falls on Wednesday 1. Confusing, ain't it? You'd think they could organise these things a little better, being on the same continent. Bob Goodnow's *Stars and Stripes* tribute goes from 10pm to midnight on Saturday 4 itself, with lots of folksongs, and music by Cowell, Fillmore and Gershwin. Let's hope that by the country's 212th birthday Ronald Reagan will admit that he has grey hair.

## Shall We Dance?

Those of us who believe ballet music to be nothing more than aural wallpaper may be converted to the Terpsichorean cause by *Romantic and Modern Ballet: The Music*, a new series beginning this month. Ray Byron examines music written for the dance over the last one and three-quarter centuries. As an art form that has inspired Debussy's *Jeux*, Tchaikovsky's *Nutcracker* and Holst's *The Perfect Fool*, it is surely worth greater attention than it has perhaps been accorded thus far: the three above-mentioned works are among those to be presented in the first three programmes of what promises to be an illuminating series. Tune in at 2pm on Fridays 3, 17 and 31.

## Lohengrin's Ankle

"One can't judge Wagner's opera *Lohengrin* after a first hearing, and I certainly don't intend hearing it a second time", Rossini remarked. In August, though, we can hear it many times over as the Australian Opera will be performing it. In anticipation, the Wagner Society is presenting *A Sample of Lohengrin*, which turns out to be not part of his anatomy but the whole of Act III. Be listening at 1pm on Sunday 26. The other startling Wagnerian event this month is a complete performance of *Tristan and Isolde* from the 1952 Bayreuth Festival, with Ramon Vinay and Martha Moedl in the title roles and Herbert von Karajan conducting. It begins at 8pm on the 22nd and concludes at midnight. 'No-Doz' tablets sent on request.

## A Winter Crop?

As it's now planting time for so many New South Welshpeople, 2MBS-FM has thoughtfully provided three programmes to help you in your hours of horticultural need. Ruth Warren's *Scenes Pastorales* come into bloom on Saturday 4 at 10.30am and Friday 17 at 5pm, bringing Goldmark's *Rustic wedding symphony*, the *Forest murmurs* from Siegfried, Beethoven's *Pastoral* sonata and lots more. Immediately before the first of these programmes Ross Norton waters more musical flora in *In Your Garden*. Pruning your receiver during any or all of the works played is inadvisable.

## Modern Living Got You Down?

Try 'Omo! No, not really. But seriously, folks, are you frightened by modern music? Do endless minor seconds make your cakes fall down and frighten your pets? Elaine Hamilton has the answer in *Melodic Moderns*, which features music of our time that can be listened to without ear-plugs, namely: works by Malcolm Arnold, Samuel Barber, Britten and Khachaturian. Attend without fear on Monday 6 at 3.30pm.

## Washed by History's Tides

Mrs H.H.A. Beach, pianist and composer of renown in her own day, has become as obscure as the eccentric Mr d'Albert; one would have expected the feminist movement to have turned her into a martyr by now. But no, it's the ever-gallant Bob Goodnow to the rescue! In his programme devoted to her on Wednesday 22 at 9am the centrepiece will be her beautiful *Piano Quintet*. Hear for yourself what the lady has to offer the world of music.

## He Comes

Witold Lutoslawski's visit here next month is eagerly-awaited indeed. One of the giants of post-war music, he will conduct the SSO in a concert of his own works including his Third Symphony. A substantial preview of this event, and a broad cross-section of Lutoslawski's music, can be heard on Sunday 26 at 9pm. Works featured include the *Cello concerto*, *Dance preludes* and *Concerto for oboe, harp and strings*.

## A Special Celebration

Brendan Walsh's *Early Evening Concert* is worth including in this column virtually every time it goes to air, but Wednesday 22 brings a very special edition of this terrific programme: the 600th in the series, in fact. Mr Walsh will be playing his own and your favourite pieces on this landmark occasion, after which we can only say that the 1200th will *really* be something to look forward to.

## d'Albert's Revenge

Eugene d'Albert — the man about whom you read so much last month — returns to the 2MBS-FM airwaves on Wednesday 29 with his opera *Tiefland*. This man broke the mould, make no mistake, and his entertaining opera tells us a lot about him. Next month: *d'Albert Goes to Rio* (in Technicolor).

## A Tippett Conjunction

David McDonald's presentation of Tippett's opera *The Knot Garden* is part of the on-going Tippett Project, and brings us an opportunity to hear a creator-performance (with the original Covent Garden cast) of a central work in the output of one of the century's major composers. It airs at 8pm on Wednesday 15. Don't miss it.

## Going Out With A Bang

If you intend having a quiet funeral the Berlioz *Requiem* is not recommended as suitable music for the occasion. In fact, sensitive members of the congregation might expire under the welter of sound. This epic work will be presented on Sunday 19 at 8pm, with Ronald Dowd the tenor soloist in a performance conducted by Colin Davis. A big piece.



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# Australian Approaches to Jazz Improvisation

John Whiteoak

Few Australian jazz musicians would see themselves as custodians of a tradition as old as music itself. Nevertheless, it is a fact that during the 20th century the ancient tradition of musical improvisation has been preserved principally by the efforts of jazz musicians. This is particularly true in the case of Australia, and *Australian Approaches To Jazz Improvisation\** sets out to trace the origins and subsequent development of an Australian tradition of improvising jazz, and also to show how this tradition belongs to an older, larger-scale tradition of improvisation by Australians.

The initiative for this work came directly from a personal interest in both Australian musical history and improvised music, particularly jazz. Because spontaneous variation is, to a greater or lesser degree, a characteristic of all styles of jazz it is hoped that this study will give a new perspective of Australian jazz history, a perspective not influenced by style preference, in which jazz history can be followed with some detachment from the general history of dance and other popular music.

The study begins in the period before jazz bands began to appear in Australia, and examines those musical activities which included some form of improvisation: for example, vaudeville and silent movie accompaniment. Ragtime reached Australia by 1899 and influenced Australian popular musical culture for more than 20 years. Ragtime, and the question of whether the spontaneous 'ragging' of existing tunes was practised here, is therefore examined in considerable detail. Close relationships between stage, circus, film accompaniment and other musical activities are also pointed out. For example, silent movie and vaudeville were often combined. Many of Australia's early 'jazz' musicians emerged from vaudeville.

Overall the study covers a period from 1850 to the present day, and is divided into 12 periods of Australian pre-jazz and jazz history. Post-1918 topics range from, for example, *Improvisation by early Australian jazz bands*, or *Collective improvisation in Australian Traditional Jazz to Early Australian experiments in*



*free jazz and Jazz elements in contemporary improvisation.*

As each successive period is examined, an increasing emphasis is placed on detailed analysis of improvised jazz on record. This approach was used successfully in *Early Modern Jazz In Australia* and is an ideal way of applying the particular listening and analytical training, which is stressed at Latrobe, to Australian jazz history research. A typical example of the use of these skills would be the transcription of collective improvisation in a free jazz style using simple graphic notation.

In conclusion, the distinctive characteristics of this study are: a narrow focus on a single musical practice and a very wide chronological span in which technical detail about Australian approaches to the problems of improvisation are presented within an Australian jazz history framework. Jazz improvisation is an elusive subject, and one which Australian musicians have generally preferred to avoid discussing. Nevertheless, this is an attempt to present the efforts of these musicians in an objective way, but also in a way that avoids value judgements, and shows an understanding of the considerable obstacles these musicians had to overcome.

\* In 1985 John Whiteoak was awarded a Latrobe University scholarship for two years full time Australian jazz research on the basis of his honours thesis *Early Modern Jazz In Australia*. His current thesis *Australian Approaches to Jazz Improvisation* is being supervised by Jeff Pressing at Latrobe, but he also consults Bruce Johnson. John plays piano and tuba and has a very diverse musical background; he also conducts 'improvisation laboratory' tutorials at Latrobe.



2MBS-FM

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## ACKNOWLEDGEMENTS

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# FAST AND STILL

## THE MUSICS OF CONLON NANCARROW AND GIACINTO SCELSI

Martin Davidson

If fame and original talent went together in the contemporary world of composed music Conlon Nancarrow and Giacinto Scelsi would surely be the most famous composers around today. Gyorgy Ligeti recently said of Nancarrow, "His music is so utterly original, enjoyable, perfectly constructed but at the same time emotional, for me it's the best music of any composer living today". Meanwhile... Scelsi had already predated some famous Ligeti works with his 1959 *Four Pieces on One Note*.

The music of these two composers is almost at the two extremes of possibilities. Nancarrow has settled for the player piano (or pianola) as his main instrument, allowing him to make music which is, at times, super-humanly fast; however he has accepted the given notes of the piano. Scelsi's mature music, on the other hand, appears very still, although it is like the surface of a lake in that the nearer you get to it the more movement you discover. He is particularly interested in micro-tones, and many of his recent pieces consist of explorations of one or two notes and the micro-notes around them.

Conlon Nancarrow was born in 1912 in the USA (Texarkana). In the 1930s he studied with Walter Piston, Nicolas Slonimsky and Roger Sessions, and also worked as a jazz trumpeter. In 1937 he joined the Lincoln Brigade in Spain, where he participated in the fight against the fascist Franco forces which were backed by Hitler and Mussolini. In 1939, upon returning to America, he underwent political harassment from the US government, and in 1940 relocated to Mexico City where he has resided ever since.

He soon found that the complexity of his compositions, combined with the inadequacies of the available interpreters, precluded any reasonable performances of his music. A *Sonatina* (1941) and *String Quartet* (1942) from this period show these difficulties, and also point to the music to come. (The *Sonatina* has been transcribed for player piano and speeded-up in the process.)

Acting on a suggestion from Henry Cowell Nancarrow opted for the player

piano as a way to realise his conceived music into actual music — electronic music was still a few years in the future — and has thus turned what is largely thought of as a novelty toy into a serious instrument. In composing a piece he not only writes out the score but also individually cuts all the holes in the piano roll, using a punching machine designed for his special needs.

Since his music is primarily polyphonic and rhythmic (with as many as 12 separate voices and/or tempos simultaneously) he has modified the sound of his player pianos, to much the same as that of a 'honky tonk' piano, so that the sound is somewhere between that of a piano and a harpsichord. This gives greater clarity just as the harpsichord does to earlier polyphonic music.

Nancarrow started writing his *Studies for Player Piano* in 1947 and has so far written about 45. Most of them are short, single-movement pieces.

The first 12 are generally tonal or modal, often with the feeling of the blues, jazz, flamenco or neo-classicism. These are the ones that most listeners will take to, even though much of them is too complex and/or too fast to be played by humans. They certainly make such virtuosos as Maurizio Pollini and Cecil Taylor sound like beginners!

Special mention should be made of the five-part *Third Study*. The first and last movements sound as if all the boogie-woogie pianists that ever existed are playing simultaneously at double speed, while the central movements consist of a medium-tempo blues, a neo-classical fugue, and a slow blues.

Starting with the next group of *Studies*, nos 13 to 19, the music becomes largely non-idiomatic, and each study is a strict canon. But do not expect them to sound much like the canons of Bach, or even of Stravinsky.

*Studies* nos 20 to 27 are very austere and feature precisely-controlled, very gradual, changes of tempo. The most obvious example of this is no 21, known as *Canon X*, in which a fast high-register line decelerates while a slow low-register line accelerates, until they end at beyond their opposite speeds. As for no 25, the arpeggios and glissandi have to be heard

to be believed or even conceived. No verbal description could do this hyper-fast music (relieved by a bluesy central section) any justice.

Nos 28 to 30 are similar to the previous group, except that they are written for a prepared piano player. This turned out to be impractical, so we will hear nos 28 and 29 on the same machine as before. (A recording of no 30 had not been published at the time this article was written.) Nos 31 and 32 are two miniatures rather akin to nos 13 to 19, a relative calm before the next storm.

With *Study* no 33, Nancarrow started to use both higher-order rational and fixed irrational tempo ratios (to use mathematical terminology). He has also included techniques and effects from all of the previous *Studies*, while continuing to invent more. Thus no 36 is particularly remarkable for its triadic arpeggios and chromatic glissandi, while no 37 (at ten-and-a-half minutes the longest single movement in the series) consists of canonic convolutions in 12 simultaneous tempi.

As if this were not complex enough Nancarrow's more recent work involves the simultaneous playing of two rolls on two player pianos. Two such *Studies* have been available on record. No 40 is in two movements, the first a single roll, and the second the same roll played at slightly-different speeds on two instruments. Listening to the ending of this is one of the most exciting aural experiences one is ever likely to have. The first two movements of no 41 are two separate rolls played separately, then played at the same time to form the third movement.

In case all this description of their complexity and speed makes the music sound cold and detached, I should like to re-emphasise Ligeti's quote noted above, in which he pointed out how enjoyable and emotional these studies are. In addition, they are by no means always complex and/or fast. Nancarrow does not over-use the super-human capabilities of the instrument just for the sake of it.

Like Nancarrow, Giacinto Scelsi has been quietly making his own very distinctive music for several decades. All that Scelsi chooses to reveal about himself is that he was born in 1905 to an aristocratic family and that he now lives in Rome. He was one of the first composers outside the Viennese circle to use dodecaphonic serialism in its strictest kind (some years before Dallapiccola, for instance), and he was also one of the first to discard it as a blind alley.



Thus the *First String Quartet* of 1944 is the sort of string quartet one would have expected someone to write in 1944, except that it does have a very unexpected ending.

Scelsi's stylistic breakthrough occurred in the 1950s, and is perhaps symbolised by his *Four Pieces on One Note*. In each of these pieces the 26 musicians play only on or around one note. Similar procedures are used in the *Second, Third, and Fourth String Quartets*, and the *Two Duets for strings*. It is amazing how much emotion, tension and release can be created from such a minimal amount of material.

Probably, most listeners will find *Kya* and *Pranam II* more easily approachable. The first is a three-movement mini-concerto for clarinet and a seven-instrument ensemble. The rather static backdrop forms a perfect anchor for the clarinet's flights. The other piece, in contrast, is a sedately quiet six minutes provided by a nine-piece ensemble.

The longest work to be heard is the forty-minute *Trilogia* representing 'The three ages of man'. A solo work in three sections, this is performed by the dedicatee, the cellist Frances-Marie Uitti. It is an incredibly difficult work to perform, and just goes to show that virtuoso music can be slow. To quote the notes supplied by the composer: "The impatience of the passengers does not make the train go any faster".

Anyone with adventurous ears should make a point of listening to this series of programmes. (Those with 19th-century ears may even enjoy the first two hours.) Certainly, anyone who wants to experience very fast or very still music should investigate. I certainly know of no other music that is either faster or stiller. Most importantly, the series *Fast and Still* will go a little way in exposing some of the amazing music that has been created by Conlon Nan-carrow and Giacinto Scelsi.

Listen Wednesdays 1, 8, 15 and 29 at 11pm.

## Vogels/2MBS-FM Young Performers Competition

Sharon Swift began her clarinet studies in Newcastle where she was born. She studied at the Newcastle Conservatorium with the late Clive Amadio and with Kevin Murphy.

She is now in her final year of the Bachelor of Music Degree at the NSW State Conservatorium of Music where she is studying with Lawrence Dobell. In 1985 she was a member of the Sydney Youth Symphony Orchestra and toured to the USA with the NSW State Conservatorium Symphony Orchestra.

Her 2MBS-FM recital is on Tuesday July 14 at noon.

Bassoonist, Lorelei Dowling obtained her ASCM from the Sydney Conservatorium High School where she completed her schooling in 1981. She spent the

following year in the ABC Training Orchestra before entering the DSCM course at the Conservatorium. During 1984 she spent time touring Australia and Djakarta with the Melbourne Symphony Orchestra.

In 1985 Lorelei toured the USA with the Conservatorium Symphony Orchestra. On returning, she toured Australia with the Bolshoi Ballet, then worked with the Elizabethan Orchestra. Some subscribers would remember her face as soloist and as a performer in the orchestra for the 2MBS-FM Children's Choir recital. Lorelei obtained her DSCM in 1987 and is currently a member of the Hunter Ensemble and the Amadeus Wind Players of Sydney.

Her 2MBS-FM recital is on Tuesday July 28 at noon.

## Sounds nice

Why are the brass players of the SSO smiling? For the same reason a lot of us smile... someone loves them!

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# MIKE NOCK:

## SINFULLY MUSICAL

Bruce Johnson

The first time I heard Mike Nock perform was in the late 70s during one of his visits to Australia. It was a period in our jazz history when many musicians were trying to outdo each other in esoteric innovation, often using gnomic musical utterances as a desperate and too strident assertion of their cleverness: the subtextual point of many of these experiments was mystification and exclusion. Nock's reputation for experimentation was international, and I confess to preparing myself for an evening of cryptic cerebration with titles like *Cosmos III* or *Trajectories*.

Mike Nock walked onto the stage and simply announced that he would play blues. Which he did. And immediately the irritation that I had been incubating dispersed. His performance carried all the intellectual and technical authority which his reputation entitled us to expect, but the music was instantly accessible and genial. It invited you into itself. It had that authentic intellectual confidence which never needs to display itself for its own sake. For all its commanding literacy, his music is finally visceral, emotionally engaging, and unashamed of its folk history. His rhythms, overt and implied, appeal physically; his use of folk motifs (his latest record includes a tender treatment of *Danny Boy*) anchor his work in traditions which are spontaneous rather than intellectually engineered.

For all his accessibility, however, Nock is regarded internationally as one of the jazz heavyweights:

Nock has a remarkable sensitivity for intense compositions, outstanding for their clear thoughtfulness. *Audio Magazine*, Germany, 1983.

Haunting sonic imagery... should place Nock where he belongs, among the very first rank of his generation of jazz pianists. *Buffalo Evening News*, USA, 1983.

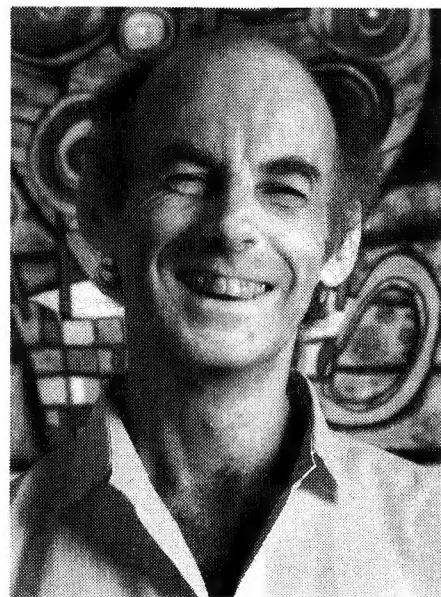
One of the great improvisors in contemporary jazz. *Der Tagesspiegel*, Germany, 1980.

Mike Nock is one of the unsung keyboard giants of the day. *Down Beat*, USA, 1978.

Born in Christchurch, New Zealand on 27 September 1940, Nock first became known outside his own country through his work at the most significant jazz venue in Australia's jazz history, the El Rocco on the edge of Sydney's Kings Cross. He had arrived in Australia at the age of 18 and worked at The Embers in Melbourne with the highly influential Frank Smith. He started at El Rocco in 1960 and shortly led his own trio.

This group became the 3 Out Trio, the personnel stabilising with Chris Karan on drums and Freddy Logan on bass, and was soon playing four nights a week to packed houses. Their success led to forays into more commercial venues at the invitation of promoter Lee Gordon, but the group's uncompromising jazz commitment was less appropriate to clubs like the Primitif in Bayswater Road, so that El Rocco remained their main, if not sole, base. 3 Out played Lee Gordon's International Jazz Festival in 1960, toured New Zealand in 1961, then in May left for Europe from whence the members dispersed to establish separate careers.

Nock took up a scholarship at Berklee School of Music. He very soon found himself much in demand as a sideman with some of the most respected names in American jazz, including Coleman Hawkins, Benny Carter, Pee Wee Russell, and in 1963 he toured with Yusef Lateef. In 1966 in New York Nock worked with Art Blakey, and put together his own group that included such luminaries as Benny Maupin and Cecil McBee. He returned to the West Coast in 1967, where he worked with



John Handy before forming his group The Fourth Way in the early 70s.

It was his work with this band that established his reputation internationally, not only as a performer, but also as a composer and a major voice in the eclectic and experimental climate in San Francisco at that time. The group made three albums and toured internationally to great acclaim. In 1972, 1975 and 1978 Nock was awarded National Endowment Fellowships for Jazz Composition (he has recorded 17 albums of his own compositions), and following his moves into electronic music he was commissioned to produce documentaries for Canadian television. His concerts on synthesiser were among the first heard

# LE COURRIER

## AUSTRALIEN

### THE FRENCH MONTHLY NEWSPAPER

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on the West Coast. In addition to his jazz-based work Nock has accompanied pop-oriented singers such as Dionne Warwick and Morgana King, and has also performed in symphonic contexts with the Oakland and the San Francisco Symphony Orchestras.

These credentials underline two prominent themes in his career. One is his generous response to all forms of music, his comparative freedom from the constraints of categories:

"I enjoy a lot of the New Wave music, punk, rock 'n' roll. It's not my style. But some of it I really do enjoy because it has that quality I look for in all music."

The other is the importance of mastering the conventions, the 'rules', but in order to be able to see beyond them, to gain knowledge and technique so that they become an instinct which serves rather than a discipline which tyrannizes:

"To me, not a high percentage of classical musicians end up playing musically well, because they've become too self-conscious. Technique is just a means to an end. Knowledge is just a means of getting to that point."

"The rules are just what you want to do. The best musicians are the ones who know the rules, then disregard them."

Mike Nock returned to Australia to settle in January 1985, spending February to November teaching at the Queensland Conservatorium. He is now lecturing in the Department of Jazz Studies at the NSW Conservatorium, and is active in performance. His eclectic interests will be on significant display at a concert to be presented on July 25 at the Sydney Town Hall, with Nock and the Australian Chamber Orchestra. The performance will bring together a programme that explores the relationship between jazz and classical idioms, and will include compositions by John Adams and Stravinsky, Eddie Sauter's *Focus*, and a work by Mark Isaacs which the ACO plans to feature on its forthcoming tour of America.

There will also be a performance of Don Banks's *Take Eight*, for string and jazz quartets, and a composition by Nock himself, written especially for the concert. Bookings are through the ABC, and 2MBS plans to record the recital. The return to Sydney of a musician of such standing is an important event, and 2MBS-FM is pleased to have recorded Mike Nock's recent solo concert at the Conservatorium, excerpts from which will be broadcast on July 18, 3pm, in

Bruce Johnson's *Home Cooking* programme.

The phrase 'sinfully musical' which heads this article was used in a review of Nock's work in the *Stereo Review*, 1980. Perhaps instinctively, the reviewer picked up a quality in Nock's performance which itself reflects one of his articulated attitudes to music. That is, that music is earthbound, in the sense that it is a sensuous rather than an exclusively cerebral experience — 'Music merely as an intellectual exercise is meaningless'. While his career embraces

some of the most conceptually sophisticated developments in contemporary music, nonetheless he has never used that sophistication to establish a fastidious and intellectual distance from the rest of the world. Indeed, one of the things which keeps bringing him back to jazz is that it displays rather than conceals its human origins — 'Saying you don't like jazz is really as silly as saying you don't like people'.

*Joya Jensen writes about a new Mike Nock/Frank Gibson record release in Jazz Records.*

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# JAZZ RECORDS

Joya Jenson

An album that has recently been released in China, as well as Australia and New Zealand, is MIKE NOCK/FRANK GIBSON *Open Door* (ODE SODE 260 — Avan-Guard). When I heard Mike Nock in a solo piano setting at the Conservatorium earlier this year he included in his repertoire the piece on the opening track of this album, his own composition *Harriet Street*. The more one hears this cut the more one wants to return for a replay. It's such a happy, catchy tune, performed with tremendous verve, swing and soul. On this most satisfying recording, the outstanding New Zealand keyboardist/composer shares a musical conversation and rapport with fellow-countryman Frank Gibson Jr., a drummer well-known on both sides of the Tasman.

The two also share compositional credits on four of the eight selections, including the title cut, which appropriately explores the outer reaches, allowing the spirit to fly freely. Nock's contemporary expression captures the mood at hand, and he wears many hats. He can be lyrical and delicate with a gossamer touch, or he can be propulsive, driving with solid, swinging beat. I enjoyed most of Gibson's work, but would have preferred Nock to have gone it alone on the haunting traditional song *Danny Boy*, the only non-original piece on the LP. The delightful swinging *Mossaflo* is one of the most attractive pieces in this selection from Nock's large body of compositional works.

Now digitally re-mastered in stereo come 15 tracks from the 30s and 40s, appropriately titled *The Popular Jazz Classic* (RCA VPL1 0576). Lovers of Swing and the Big Bands might welcome the improved sound quality of their old favourites afforded by this release. Suffice it to say that the following rundown of the titles will be all that many will need by way of information about the LP: LOUIS ARMSTRONG *When The Saints Go Marching In*; TOMMY DORSEY *Song of India*, *Boogie Woogie*; ARTIE SHAW *Begin The Beguine*, *Frenesi*; GLENN MILLER *In The Mood*, *Tuxedo Junction*; GENE KRUPA *Boogie Blues*; BUNNY BERIGAN *I Can't Get Started*; BOB CROSBY *South Rampart Street Parade*,

*The March Of The Bobcats*; DUKE ELLINGTON *Mood Indigo*; WOODY HERMAN *The Golden Wedding*; STAN KENTON *The Peanut Vendor*; and BENNY GOODMAN *Sing Sing Sing* (but not the 1938 Carnegie Hall version).

The erudite Swing authority, Ron Wills, produced this excellent compilation as well as the later release BENNY GOODMAN *1909-1986: A Memorial* (RCA VJL2 0622). This splendid commemorative two-record set will make a fine addition to the library of any Swing aficionado worthy of his salt. The repertoire ranges from Goodman's days with the Ben Pollack Orchestra (starting with a 1926 session), through cuts from his great 1935 to 1938 period, to the band's closing theme, *Goodbye*, recorded during its Russian tour in 1962. Fine memories of the late King of Swing.



Jon Hassell

JON HASSELL *Power Spot* (ECM 1327 — Carinia Records) is one of an increasing number of albums difficult to classify in terms of musical idiom. American Hassell studied electronic music in Europe with Karlheinz Stockhausen, and indeed his latest in a list

of albums on which he has played is very heavily into advanced electronic techniques. Critics overseas have compared this artist with Miles Davis, on the ground that both are visionary composers; both have managed to weave the music of America into forms drawn from other parts of the world.

Not surprising is it then that the listener to *Power Play* will be tempted to categorise the music as 'Eastern', 'African' and 'Indian' by turns. Certainly, what Hassell gives us is a pleasing variety of exotic soundscapes, capturing shifting, repetitive themes, with layer upon layer of the electronic wizardry of his long-term collaborator, Brian Eno, and of five other members of his group. Hassell himself plays trumpet, while two flutes and percussion are the other acoustic instruments contributing to the performance (although even these have probably been given some electronic treatment). The leader has referred to his musical concept as 'Fourth World Music'. Jazz fans will need to listen, and make up their own minds as to what he means by that, and whether any of the generally agreeable music on this album is for them.

You may have seen the movie when it was screened last year: now re-live it through the music *The Cotton Club Original Motion Picture Soundtrack* (Geffen Records 24062-1 WEA) contains musical re-creations and arrangements by jazz reedman Bob Wilber, who also plays some fine clarinet, soprano and alto saxophone on the LP. The transcribed classic Ellington arrangements are superb, and, apart from Wilber's soloing, there is the hot, exciting trumpet work of Lew Soloff, another of the top musicians involved.

Duke's first theme (from 1927), *East St Louis Toodle-Oh* is there, as are the haunting *Creole Love Call* (1928) and *Mood Indigo* (1931), the toe-tapping *Cotton Club Stomp* (#1 from 1928 and #2 from 1930), and one of the most endearing of Ducal works, *Drop Me Off In Harlem* (1933). Cab Calloway's famous novelty tune *Minnie The Moocher* is performed with abandoned authenticity by Larry Marshall, and the Harold Arlen/Ted Koehler torch song *Ill Wind* is plaintively sung by Lorette McKee, who was also featured in the jazz film, *Round Midnight*. Bitter-sweetness and hot, sensual offerings.

Joya Jenson is the Herald's Jazz critic.





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# Jottings from Betsy Brown

In her March letter **Angela Denning** (opera singer) writes that she and husband David are staying in Berlin 'more or less permanently now till the summer, as I have a premiere here of *Les Huguenots* which will be rehearsing for the next six weeks or so, and the performances through May and June. I'll be singing the Queen Margerite, which has some lovely music'. Since Christmas Angela had been to East Berlin to sing Constanza in *Seraglio*... 'at very short notice. The conductor was fantastic... and the whole experience really very interesting. They send a car to pick you up with a driver who handles everything. It was a very fulfilling experience.

After that we went to Vienna where I did some performances of *Die tote Stadt*, an opera by Korngold... from there we continued down to Italy where I had some more lessons. That was marvellous. Then I had an engagement in Spain for the *Magic Flute*. Pamina. This was in Bilbao... and the performances went very well... The cast was excellent, mainly German. I was the only English, with three Spanish singers in the smaller roles... On returning to Berlin I received a call to sing Fiordiligi in *Così fan tutte* in Duesseldorf. Rushed on to the first plane possible, got in a taxi, had about one hour to go through the production, half an hour to set the tempi with the conductor... put the costume on... and found myself on stage... somehow all just flooded back... and then met the tenor, a colleague, Keith Lewis... the same tenor with whom I've sung nearly all the performances here in Berlin. I saw *Crocodile Dundee* the other night, which seems to delight the Germans!'

**Barbara Beran** (violin) wrote her March letter 'in flight between Zurich and London, during a mid-season break at Covent Garden' where she is enjoying working with Bernard Haitink as Musical Director... 'and managed to convince (the powers that be) that I was the one for the no 9 position. I sat in that position for the first ever stage concert given by the orchestra at Covent Garden... the *Gloriana Suite*, Mozart arias (Kathleen Battle) and Shostakovich no 5. It was a wonderful change to be out of the pit, and with such a conductor... I have actually managed to play some chamber music lately. I

really need the variety. I bought a re-conditioned piano [which] will give me great pleasure. I had a mute lever especially fitted (for the neighbours). In Switzerland I went to a contemporary opera based on a Strindberg play, given by Opera Factory, and there sang Lyndon Terracini. The Factory operates in Zurich and England, I think. A small group with good ideas.'

**Kirsten Williams** (violin) writes that she will be leaving Bern at the end of June [when she] will come back to Sydney and further [her] studies later. Kirsten has been chosen to play the first movement of Tchaikovsky's *Violin concerto* on June 25 with the Bern Symphony Orchestra.

**Kathy Selby** (piano) writes that since she was in London, which 'was terrific... I've been to Ohio and Delaware for recitals and concertos; won a comp. in New York, which will net me concerts in the 1988-90 seasons; taken my auditions for the DMA (Doctoral) programme at Juilliard. Concerts are coming up (in March, April) in Illinois, Indiana and Philadelphia. And then I leave for Sydney on May 1 (where she is as this goes to print) after which it's back here to play with the Boston Pops in June. I played with the Spoleto people in New York last month in chamber music. I spoke to Corey McVicar the other day, and he seems very happy... will probably see him soon.'

**Lyn Brown-Parsons** (harpsichord) writes on the 'Friday evening train to Paris (from Amsterdam) for the weekend'. She reports that 'last week I sent in my exam repertoire list with six hours of pieces. It was a lot of work timing them all and deciding which pieces to choose for my exam recital. I've finished, and in mid-April I will hear when my exam date is, and a month before I play the school will tell me which 30 minutes of playing they wish to hear. I have chosen the other 30 minutes so now I can settle down to really perfecting them. Some time between mid-May and the first week of June it will all be over. Then, probably via the USA with Steve and Judy Reeves in New York, I'll be returning finally, after these four years away.'

Miss Betsy Brown was formerly Headmistress of the NSW Conservatorium High School and more recently Student Adviser.

# The Volunteer Scene

Jim Cullen

Naturally, at the Prom Concert on August 23 we will be exploiting the occasion to introduce ourselves, in the flesh, to those who know us only via the air waves. So you can expect to find (if you ask an identified MBS volunteer) a stand with a banner saying 'Want to be a volunteer?' or 'How to be a volunteer', or 'Twenty good reasons for becoming a volunteer', or some such.

There you will meet someone to answer all those questions about 2MBS-FM you always wanted to ask, but could never find anyone around to answer except Aunt Hester, who thought 2MBS-FM was two of Mother's Baked Scones, or Granpa Percival (a WWI veteran) who'd be thinking of Massed Bayonet Skirmishes.

If you're wanting more than just someone to talk to, we're likely to give you a brief, written statement of what 2MBS-FM is and does, together with *Confessions of a Volunteer*: a reprint of a recent Guide article revealing the intimate secrets of someone who, having savoured many adventures in the world of 2MBS-FM, is now a committed advocate.

So come and find out what our 15 committees do in case you could usefully contribute to any of them, or find out what's involved in being a receptionist, announcer, programmer, SOD (no, not the Biblical variety), slotter, Guide deliverer, sub-editor, librarian, proof-reader, technician, typist or sundry others.

No obligation, just a lot of sweet talk and an appeal to your social conscience, your sense of musical responsibility and your need for variety, a high-status non-work involvement, or your wish to meet people of similar musical tastes...

See you there.



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# HOT OFF THE PRESS

**Bax:** *Spring Fire, Symphonic Scherzo, Northern Ballad no 2*. Royal Philharmonic Orchestra; Vernon Handley, conductor. Chandos ABRD 1180 (LP), CHAN 8464 (CD), ABTD 1180 (MC). (55 minutes)

**Bax:** *Symphony no 1 in E flat, Christmas Eve*. London Philharmonic Orchestra; Bryden Thomson, conductor. Chandos LP ABRD 1192, MC ABTD 1192, CD CHAN 8480 (55 minutes).

One of the recording industry's happiest achievements is the comprehensive picture it can give us, in the right circumstances, of composers whose images are glimpsed only fleetingly in concert.

The missionary work being done by Chandos on behalf of Arnold Bax's music is one such achievement. At last, something like a picture of this composer from youth to maturity is emerging, with often surprising and thrilling results, and these two discs add immeasurably to our knowledge of Bax's development and growth.

*Spring Fire*, described as 'a kind of freely-worked symphony' by the composer, is contemporaneous with *The Garden of Fand* and, like it, is orchestrated with dazzling flair. The rather fey programme — evoking a 'perilous pagan enchantment haunting the midsummer forest' — is indebted to the paganist/Swinburnian spirit of the day, but the piece needs no such prop: the first four (of five) movements are splendid, two beautiful introductory sections leading into an exhilarating, orgiastic *allegro vivace*, followed by a hazy, languorous intermezzo called *Woodland Love*. The final movement is perhaps unceasingly rumbustious, but Bax's description of it reveals his state of mind at the time: "The dryads, maenads and bassarids fly dancing and screaming through the woods, pursued relentlessly by Bacchus and Pan and their hordes of goat-footed and ivy-crowned revellers. Gradually, elements from earlier parts of the composition become mingled into the thematic web of this musical daphnephoria. It is as though the whole of nature participated in the careless and restless riot of youth and sunlight."

This youthful *brío* has virtually vanished from the *Northern Ballad no 2*, a work of dark colours and cold, fleeting shafts of light. Written in the

1930s, it displays Bax's customary mastery of orchestration, but is altogether tougher than much of his earlier work and less discursive.

Vernon Handley's direction of these works — and the short, vibrant *Symphonic Scherzo* which completes the disc — is sensitive and beautifully controlled. He secures tremendous playing from the RPO (some tentative moments in *Spring Fire* apart) and he is treated to the now unsurprising excellence of Chandos recording at its best.

Bryden Thomson's disc is also superbly recorded, and, like Handley's, contains music written at different periods of Bax's life.

The First Symphony is absorbing music, with many layers of meaning. I suspect it demands more hearings than I have been able to give it, but it is undoubtedly one of his finest works: in a three-movement structure, he solves formal problems in a personal yet communicative manner, and is able to make his orchestra work as a dramatic instrument. The sincerity and force of the symphony's inspiration — WWI and the 1916 Easter Rising in Ireland — is never in doubt. The elegiac second movement, a kind of mystic funeral march, is particularly impressive.

*Christmas Eve* is a somewhat rambling piece. While it has good things in it, it is longer than its material can bear. Neither work can be in the LPO's regular repertoire, but it plays with passion, precision and lustre under Thomson's committed direction. PS

**Strauss, J. jr:** *Die Fledermaus*. Plácido Domingo, Eva Lind, Lucia Popp, Peter Seiffert, Agnes Baltsa, et al. Chorus of the Bavarian Radio; Munich Radio O; Plácido Domingo, director.

It is some 35 years since the first full-length recording of *Die Fledermaus* appeared on LP and astonished the world. This was a Decca release, with Clemens Krauss conducting the Vienna PO and a brilliant star cast. Some of the singers, unknown at the time, have since become famous.

During the many years that have passed since then there have been many versions recorded, including one in English on RCA.

The last important recording arrived in 1972 on EMI. This is the one I wish to use in comparison with the new digital EMI recording.

The bright realism of the new recording is a winner. Closing your eyes you can easily imagine the performance to be in your own living room. The luscious sound of the Munich Radio Orchestra is strengthened by the modern recording techniques, and it is most rewarding to listen to.

Plácido Domingo conducted *Die Fledermaus*, a diamond among the rest of its genre, in Vienna, Munich and Hamburg before making this recording at Covent Garden, so he is well acquainted with the score. His singing of Alfred provides one of the highlights.

The performance, however, is a somewhat domestic affair. The roles of



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## Hot Off The Press (cont.)

Rosalinde and Herr von Eisenstein are sung by Lucia Popp and her husband, tenor Peter Seiffert. Lucia Popp presents a grand, dignified Viennese lady, who does not lack charm during her coquettish scenes. As always she is in best voice, and delivers an enchanting rendition of the Csardas in the second act. Alas, I cannot praise in the same way Peter Seiffert as Eisenstein. His voice sounds very pale and ordinary when compared to Nicolai Gedda. His acting also leaves a lot to be desired.

Eva Lind as the chambermaid Adele does not tackle the difficult high notes with the same ease as did Renate Holm in the previous EMI recording. She also lacks the cheeky Viennese dialect which characterizes the uneducated, simple maid trying so hard to appear to be a lady in the second act.

The winner amongst the cast, however, is the mezzo Agnes Baltsa as the bored-with-life Prince Orlofsky, the Russian aristocrat, desperately searching for something exciting. She even sounds convincing as a male. For those who understand German, Act III includes a very amusing performance by



*Die Fledermaus*

the actor Helmut Lohner as the jailer Frosch.

Another achievement of this recording is getting the complete first act onto one side — which takes no less than 42 minutes and 20 seconds — instead of interrupting it, as on all previous recordings, before the amorous scene between Alfred and Rosalinde.

This version of *Die Fledermaus* also differs from the rest with its entertain-

ment during the second act as a bonus. In most recordings this is represented as a ballet, using one of the Strauss waltzes (most often *Voices of Spring*), which is a useless exercise since the disc is not a visual affair, and the ballet has no meaning. This time the main singers represent themselves and provide a first class show. Eva Lind sings, admirably, the coloratura show-piece *Il Baccio* by Ardit. That is followed by the duet from *The Gypsy Baron*, sung by Lucia Popp and Peter Seiffert, then Safi's aria, from the same operetta and sung by Agnes Baltsa. To conclude, Plácido Domingo sings a song from *A night in Venice* splendidly. Whoever conducts the orchestra while Plácido sings remains a mystery.

The end of the second act also contains the briskly-played *Thunder and Lightning* polka.

To sum up, this recording of Johann Strauss's masterpiece has a magnificent Rosalinde, Prince Orlofsky, Alfred (with a bel-canto voice) and a fantastic orchestral sound. I sincerely recommend it as a most entertaining performance, which will provide lasting pleasure. JN

*Reviewers for this month are: Phillip Sametz and Joe Neustadt.*



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# COMPOSER LISTING

*This listing was compiled by Michael Wyatt & Martin Waterworth.  
Numbers represent dates on which composers may be heard.*

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# PROGRAMMES FOR JULY

Symphony Orchestra  
Philharmonic Orchestra  
Radio Orchestra  
Festival Orchestra  
Chamber Orchestra  
National Orchestra  
Theatre Orchestra  
Promenade Orchestra  
Chorus and Orchestra

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## Wednesday 1

### MIDNIGHT

#### 12.00 JAZZ: ANOMIE

Prepared by Alessio Cavallaro

Film jazz cool jazz free jazz punk jazz fake jazz be-bop!!

#### 1.00 BALLISTIC AFFAIR

Music of the Caribbean, focusing on Jamaican reggae. Other featured styles include calypso, soca and Martiloupe.

#### 3.00 NEW RELEASES

A repeat of last night's survey of the latest LPs and compact discs from the overseas and local record catalogues

#### 5.00 MUSIC WEEKLY

### 2MBS-FM PRODUCTION

A repeat of last Sunday's magazine programme of interviews with people who write, play, conduct, produce, teach, review and enjoy music, to keep you up-to-date about people, places, performances, previews and postscripts.

#### 6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time fills in between

#### 9.00 AUSTRALIAN ORCHESTRAS PLAY BARBER

Prepared by Bob Goodnow

**Barber, S.** (1910-1981). Music for a scene from *Shelley* (1933); *Knoxville 1915* (1947). Molly McGurk, soprano; West Australian SO; David Measham, conductor. Unicorn UNS 258 28

*Adagio for strings* (1936). Melbourne SO; Leonard Dommert, conductor. ABC VRL1 0115 8

*Violin concerto, op 14* (1940). Ronald Thomas, violin; West Australian SO; David Measham, conductor. Unicorn UNS 258 22

#### 10.00 JUSSI BJOERLING IN CONCERT

Prepared by Grahame Scott

**Rangstroem, T.** (1884-1947). *Tristan's death*. 4  
**Nordqvist, J.** (1840-1920). *To sea*. 2

Stockholm PO; Stig Westerberg, conductor.

**Schubert, F.** (1797-1828). *To the lyre, op 56 no 2* (1826); *Who is Sylvia?* op 106 no 4 (1828). 8

**Sjoegren, E.** (1853-1918). *I droemmen du ar mig Naera* (1890). 3

**Peterson-Berger, W.** (1867-1942). *Jungfrun under Lind*. 3

**Rachmaninov, S.** (1873-1943). *In the silence of the night, op 4 no 3* (1889). 3

**Strauss, R.** (1864-1949). *Devotion, op 10 no 1* (1882-83). 2

Frederick Schauweker, piano. (6 above)

Jussi Bjoerling, tenor. (all above)  
RCA LM2784

#### 10.30 CONCERT HALL

**Glazunov, A.** (1865-1936). *Finnish fantasy, op 88*. Moscow Radio SO; Yevgeny Svetlanov, conductor. Melodiya/WRC S 5155 12

**Saint-Saens, C.** (1835-1921). *Piano concerto no 4 in C minor, op 44* (1875). Francois-Rene Duchable, piano; Strasbourg PO; Alain Lombard, conductor. Erato/WRC R 10418 24

**Sibelius, J.** (1865-1957). *Four legends of the Kalevala* (1893-98). Hungarian State SO; Jussi Jalas, conductor. Decca/WRC R 03445 44

#### 12.00 THE SOUND OF JAZZ

Prepared and presented by Kevin Jones

One of the best of the many albums recorded in 1959 to coincide with the release of the movie of Gershwin's folk opera *Porgy and Bess* was this big band album (*Porgy and Bess Revisited*, Swing SW 8414) featuring solos by former Ellingtonians, Rex Stewart (cornet), Cootie Williams (trumpet) and Lawrence Brown (trombone).

Final week of Duke Ellington's 1947 concert at New York's Carnegie Hall (Prestige P 24075) includes a medley of themes from the Duke's 'jungle band' days, *Clothed woman* — a remarkable piano feature by Ellington — and Mary Lou Williams' arrangement of *Blue skies* for the trumpet section, *Trumpet no end*.

**Gershwin, G. & I.** It ain't necessarily so; Bess, you is my woman; I got plenty o' nuttin'; My man's gone now; There's a boat dat's leavin' soon for New York (1959). Rex Stewart; Cootie Williams. Swing SW 8414 (mono)

**Ellington, D.** East St Louis toodle-oo; Echoes of Harlem.

**Miley-Ellington.** Black and tan fantasy.

**Ellington, M.-Persons.** Things ain't what they used to be.

**Ellington, D.** Basso profundo; New York city blues; Clothed woman.

**Berlin, I.** Trumpets no end: Blue skies.

Duke Ellington and his O. (8 above)  
Prestige P 24075 (mono)

#### 1.00 WEDNESDAY MATINEE

##### From the Steppes

Prepared and presented by Audrey Manning

**Borodin, A.** (1833-1887). *Polovtsian dances*. London Opera Ch; Philharmonia O; Vladimir Ashkenazy, conductor. Decca 410 121-1 12

**Rimsky-Korsakov, N.** (1844-1908). *Quintet in B flat* (1876). Philippa Davies, flute; Anthony Lamb, clarinet; Jonathon Williams, horn; Felix Warnock, bassoon; Julian Jacobson, piano. Hyperion A66163 29

**Taneyev, S.** (1856-1915). *John of Damascus, cantata* (1884). A. Yurlov Academic Russian Choir; USSR TV & R Large SO; Vladimir Fedosyeyev, conductor. Melodiya C10 09223-4 23

**Tchaikovsky, P.** (1840-1893). *Symphony no 3 in D, op 29* (1875). London PO; Mstislav Rostropovich, conductor. EMI 41 2063 46

#### 3.00 THE WORLD OF CHILDREN

Prepared and presented by Marie-Louise Stenstroem

**Mozart, W.** (1756-1791). *Symphony no 5 in B flat, K22* (1764). London PO; Erich Leinsdorf, conductor. WRC S 4637 7

**Beethoven, L.** (1770-1827). *Electoral sonatas: no 1 in E flat, WoO47; no 2 in F minor, WoO47*. Emil Gilels, piano. CD DG 419 173-2 26

**Rossini, G.** (1792-1868). *String sonata no 1 in G* (1804). Academy of St Martin in the Fields; Neville Marriner, conductor. Argo AUS 1001/02 12

**Elgar, E.** (1857-1934). *The wand of youth, suite no 2, op 1b* (1907). London PO; Adrian Boult, conductor. HMV ASD 2356 15

**Britten, B.** (1913-1976). *Holiday diary* (1934). Eric Parkin, piano. Chandos DBRD 4001 18

**Suk, J.** (1874-1935). *A fairy tale, suite, op 16* (1897-1900). Prague SO; Jiri Belohlavek, conductor. Supraphon 1410 2699 31

#### 5.00 EARLY EVENING CONCERT

Prepared and presented by Brendan Walsh

**Puccini, G.** (1858-1924). *Preludes to Acts I and II of Edgar* (1889). Berlin Radio SO; Riccardo Chailly, conductor. CD Decca 410 007-2 8

**Liszt, F.** (1811-1886). *Hungarian rhapsody no 19, G244*. Vladimir Horowitz, piano. Time-Life STL P06 10

**Vivaldi, A.** (1678-1741). *Flute concerto no 5 in F, op 10*. New Irish CO; James Galway, flute and director. RCA VRL1 7493 8

**Ketelbey, A.** (1875-1959). *The clock and the Dresden figures*. London Prom O; Alexander Faris, conductor. Philips 6514 152 4

**Bach, J. S. (1685-1750).** Jesu, joy of man's desiring. An Garda Siochana Choir; Maureen Reilly, conductor. Polydor 2908 029 4

**Rosas, J. (1868-1894).** Over the waves. Vienna Volksoper O; Franz Bauer-Theussl, conductor. CD Philips 412 883-2 7

**Herbert, V. (1859-1924).** Thine alone. Beverley Sills, soprano; London SO; Andre Kostelanetz, conductor. HMV OASD 3140 3

**Blzet, G. (1838-1875).** L'orage s'est calme from The pearl fishers (1863). Guillermo Sarabia, baritone; N Opera TO, Paris; Georges Pretre, conductor. EMI 2CO 69 43477 5

**Offenbach, J. (1819-1880).** Overture: La belle Helene (1864). Philharmonia O; Neville Marriner, conductor. CD Philips 411 476-2 7

**Trad.** The Cork medley. Phil Coulter, piano. Harmac HM1 4

**Diabelli, A. (1781-1858).** Viennese dance. Bella Musica Ensemble, Vienna; Michael Dittrich, conductor. Harmonia Mundi HM 1013 2

**Weber, C-M. (1770-1827).** Chorus of Huntsmen: Viktoria from Der Freischuetz (1821). German Opera Ch & O Berlin; Giuseppe Sinopoli, conductor. DG 415 283-1 4

**Orff, C. (1895-1982).** O fortuna from Carmina Burana (1936). London Ch & SO; Andre Previn, conductor. HMV SOELP 10486/7 3

**Adam, A. (1803-1856).** Excerpts from Giselle (1841). London SO; Richard Bonyngue, conductor. Decca AUS 1036 16

**Lehar, F. (1870-1948).** Gypsy love. Johann Strauss O, Vienna; Willi Boskovsky, conductor. CD EMI 7 47020-2 9

**Goodman, I. (1909-1982).** New Guinea fantasy. Isador Goodman, piano; Melbourne SO; Patrick Thomas, conductor. Philips 411 143-1 9

**7.00 THE JOY-A-JAZZ**  
Prepared and presented by Joya Jensen

Today is Canada Day, and, in celebration, Joya salutes the beautiful land of the Maple Leaf and its jazz artists. Among those to be heard are pianist Oliver Jones, the big band of Rob McConnell and the Boss Brass, and, most famous of all, pianist Oscar Peterson.

**8.00 MAGIC, MARRIAGE AND MONEY**

**Haydn, J. (1732-1809).** Il mondo della luna. Opera in three acts (1777). Libretto after Carlo Goldoni. First performed in 1777 at Esterhaza.

**BUONAFEDE:** Domenico Trimarchi, baritone  
**ECCLITICO:** Luigi Alva, tenor  
**LISSETTA:** Frederica von Stade, mezzo-soprano  
**FLAMINIA:** Arleen Auger, soprano  
**CLARICE:** Edith Mathis, soprano  
**ERNESTO:** Lucia Valentini Terrani, contralto  
**CECCO:** Anthony Rolfe Johnson, tenor  
Swiss Romande R Ch; Lausanne CO; Antal Dorati, conductor. Philips 6769 003 165

## Synopsis:

**Act I.** A terrace at Ecclitico's house at night. Ecclitico, a bogus astrologer and four of his students are singing a hymn to the moon: he boasts of how he can dupe the naive. Buonafede, an old man, enters. Ecclitico tells him of the wonders of the moon, and he asks to look through the telescope. Buonafede eagerly grasps the telescope, and describes with great delight what he can see: a young girl caressing an old man; a husband beating his wife. He offers his purse to Ecclitico as he departs. Ecclitico, alone, sings how he is not interested in the old man's money, but in Clarice, his daughter. Ernesto, in love with Flaminia, Buonafede's other daughter, and Cecco, Ernesto's valet, in love with Lisetta, Buonafede's servant, enter. Ecclitico tells them of his infallible plan, by which they will all attain their ends. It is agreed upon.

The scene shifts to a room in Buonafede's house. Clarice and Flaminia discuss how marriage appears to be the only way to escape from their father's tyranny. Flaminia expresses fears that marriage may be only another form of slavery. Clarice claims Ecclitico will be so preoccupied with his study of the moon that she will have complete freedom. Buonafede enters and reprimands Clarice, to which she retorts sharply. Lisette enters, and Buonafede promises her all the wonders of the telescope, however, the serving girl is not taken in by this. When Buonafede is alone, Ecclitico enters, bringing great news. The emperor of the moon has just invited him to his court, and he will travel there by a magic potion. Buonafede wants to try the potion too, and Ecclitico agrees to this. Buonafede falls asleep, while imagining travelling to the moon. His daughters enter, and are at first perturbed because they think he is dead. They soon console themselves with the thought of all the money he has left them.

**Act II.** Ecclitico's garden made up to represent a moonscape. Ecclitico and Ernesto discuss the situation. Buonafede awakes, and dances are performed before him. Four knights, attended by pages, bring him sumptuous garments. Buonafede is concerned about his daughters and his serving maid. Ecclitico assures him they will arrive soon, and informs him they will be humble and obedient, as is the custom on the moon. A march heralds the entry of the emperor, who is none other than Cecco in disguise. He agrees to have Clarice and Flaminia brought, but insists on having Lisetta for himself. Buonafede, alone, soliloquises about the many wonders he has experienced. Ecclitico brings Lisetta, blindfolded, and leaves her with Buonafede, who tries to woo her. Both are summoned before Cecco, who proclaims Lisetta empress of the moon, an honour she accepts. Cecco gives Flaminia to Ernesto and Clarice to Ecclitico. The wedding ceremony begins. By a trick Buonafede is made to give his daughters to Ecclitico and Ernesto. He realises, too late, what has happened.

**Act III.** A room in Ecclitico's house. Buonafede, Ecclitico, Ernesto and Cecco are present, dressed as in the first act. Ecclitico and Ernesto demand their wives' dowry as the price for Buonafede's freedom. Finally he accedes. There is general reconciliation in the finale.

## 11.00 FAST AND STILL

Prepared and presented by Martin Davidson

**Nancarrow, C. (b1912).** Sonatina (1941). Conlon Nancarrow, player piano. 1750 Arch 1786 4

String quartet (1942). Kronos Quartet. Nonesuch 979111-2 11

**Scelsi, G. (b1905).** Pranam II (1973). Ensemble 2e2m. Luca Pfaff, conductor. FY 103 6

Quartet no 1 (1944). Arditti String Quartet. Fore 80/Thirteen-fourteen 31

# Thursday 2

## MIDNIGHT

### 12.00 STOPS/GAPS/MEASURES

Prepared and presented by Rik Rue

A programme which spans a wide range of music and sounds, from regional environmental works, text-sound and sound experimentation to local and international new music

### 1.00 THE GARDEN OF ALLAH

A handful of bongos and a slice of bread? In search of the lost treasures of the Garden of Allah

### 3.00 TILL DAWN

Classical music to dispel the darkness

### 6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

### 9.00 ITALIAN BAROQUE

Prepared by Pamela Linnett

**Manfredini, F. (c1680-1748).** Concerto for two trumpets. Helmut Hunger, trumpet; I Solisti Veneti; Claudio Scimone, conductor. CBS MP 39058 7

**Vivaldi, A. (1678-1741).** Concerto in D for lute, violins and continuo, RV93. Camerata Bern. CD DG 415 487-2 11

**Uccellini, M. (c1603-1680).** Sonata in B flat. Amsterdam Baroque Ensemble; Ton Koopman, director. Telefunken 6.42229 5

**Bigaglia, D. (c1676-c1745).** Sonata in A minor. Michala Petri, recorder; George Malcolm, harpsichord. CD Philips 412 632-2 8

**Scarlatti, A. (1660-1725).** Cantata pastorale per la Nativita di NS Gesu Cristo. Patricia Lawrey, mezzo-soprano; Schola Musica; Ashley Heenan, director. Kiwi SLD 52 16

**Corelli, A. (1653-1713).** Sonata in A minor, op 5 no 8. Frans Bruggen, recorder; Anner Bijlsma, cello; Gustav Leonhardt, harpsichord. RCA RL 30393 9

**Albinoni, T. (1671-1750).** Sonata a 5 in G minor, op 2 no 6. Zurich CO; Edmond de Stoutz, conductor. Amadeo AVRS 19020 9

**Marcello, A. (1684-1750).** Oboe concerto no 1 in D. I Solisti Veneti; Claudio Scimone, conductor. Record Society S 6512 8



**10.30 CONCERT HALL**

Prepared by Ruth Warren

**Liszt, F.** (1811-1886). The battle of Huns, symphonic poem (1856). Los Angeles PO; Zubin Mehta, conductor.  
London L 18C 5141 11

**Mozart, W.** (1756-1791). Rondo in A minor, K511.  
Decca SLX 6439 10

**Schumann, R.** (1810-1856). Concerto allegro with introduction in D minor, op 134 (1849). London SO; Uri Segal, conductor.  
Decca SXL 6861 15

Vladimir Ashkenazy, piano. (2 above)

**Schubert, F.** (1797-1828). Symphony no 8 in B minor, D759 (completed Newbould 1865). Academy of St Martin in the Fields; Neville Marriner, conductor.  
Philips 411 439-1 40

**12.00 CONCERTO MISCELLANY**

Prepared and presented by Earle King

**Beethoven, L.** (1770-1827). Leonora overture no 3, op 72a (1806). Cleveland O; George Szell, conductor.  
FMRS 50 14

**Corelli, A.** (1653-1713). Concerto grosso, op 6 no 8 *Christmas* (c1680). Academy of Ancient Music; Christopher Hogwood, director.  
CD L'Oiseau-Lyre 410 179-2 13

**Vivaldi, A.** (1678-1741). Concerto in C for oboe and bassoon, RV545 (c1725). Heinz Holliger, oboe; Klaus Thunemann, bassoon; I Musici.  
CD Philips 411 480-2 10

**Beethoven, L.** Violin concerto in D minor, op 61 (1806). Itzhak Perlman, violin; Philharmonia O; Carlo Maria Giulini, conductor.  
CD EMI CDC 7 47002-2 44

**1.30 WIND QUINTETS**

Prepared by Bob Goodnow

**Beethoven, L.** (1770-1827). Quintet in E flat. Roger Boutry, piano; Paris Wind Ensemble.  
Nonesuch H 71054 25

**Wally, P.** (1854-1933). Aubade. Westwood Wind Quintet.  
Crystal S 101 3

**2.00 THE THREE Bs**

By courtesy of PolyGram Records



**Bach, J. S.** (1685-1750). Cantata BWV212, *Peasant*. Emma Kirkby, soprano; David Thomas, bass; Academy of Ancient Music; Christopher Hogwood, harpsichord and director.  
L'Oiseau-Lyre 417 621-1 27

**Beethoven, L.** (1770-1827). The creatures of Prometheus, op 43 (1810). Orpheus CO.  
CD DG 419 608-2 66

**Brahms, J.** (1833-1897). Song of destiny, op 54 (1868-71). Prague P Ch; Czech PO; Giuseppe Sinopoli, conductor.  
CD DG 419 737-2 17

**4.00 HOGWOOD AND THE ACADEMY OF ANCIENT MUSIC ON COMPACT DISC**

Prepared by Leigh James

**Mozart, W.** (1756-1791). Serenade in D, K185 (1773). Jaap Schroeder, violin.  
CD L'Oiseau-Lyre 411 963-2 47

**Bach, J. S.** (1685-1750). Sinfonia from Christmas oratorio.  
CD L'Oiseau-Lyre 410 179-2 5

Academy of Ancient Music; Christopher Hogwood, director. (both above)

**5.00 SOUNDS DELIGHTFUL****Mozart**

Prepared and presented by Ann Ramsay

**Mozart, W.** (1756-1791). Horn concerto in E flat, K417 (1781-87). Milos Petr, horn; Musici of Prague; Libor Hlavacek, conductor.  
Supraphon 1110 2628 14

Piano concerto in A, K488 (1786). Alfred Brendel, piano; Academy of St Martin in the Fields; Neville Marriner, director.  
Philips 6500 283 26

Sinfonia concertante in E flat, K364 (1779). Rudolf Barschai, clarinet; Bath Festival O; Yehudi Menuhin, violin and director.  
EMI 1C 014-36 261 30

Adagio and fugue in C minor, K546. Scottish Baroque Ensemble; Leonard Friedman, conductor.  
Abbey ABY 809 9

Symphony no 39 in E flat, K543. Academy of Ancient Music; Christopher Hogwood, director.  
L'Oiseau-Lyre 410 233-1 31

**7.00 TWO MOLES AND AN ANTEATER**

Prepared and presented by Martin Davidson

**Ellington, D.** (1899-1974). I let a song go out of my heart (1986). Stan Tracey, piano; Roy Babbington, double bass.  
Mole 10 6

**Rollins, S.** (b1930). Pent-up house (1962). **van Heusen-Burke.** It could happen to you (1962). 8

**Jasper, B.** (1926-c1963). Be like Bud (1962). 7

Bobby Jasper, tenor saxophone, flute; Rene Thomas, electric guitar; Benoit Quersin, double bass; Daniel Humair, drums. (3 above)  
Mole 11 13

**Strayhorn, B.** (1915-1967). Day dream (1986). Stan Tracey, piano.  
Mole 10 7

**Holiday, B.** (1915-1959). God bless the child (1983). Bernie McGarry, alto saxophone; Bob Sedergreen, piano; Garry Buckley, double bass; Ted Vining, drums.  
Anteater 018 13

**8.00 SCHOENBERG'S GURRELIEDER**

Prepared by Sofia Boniecki

**Schoenberg, A.** (1874-1951). Gurrelieder (1901). Jessye Norman, soprano; Tatiana Troyanos, mezzo-soprano; James McCracken, Kim Scown, tenors; David Arnold, baritone; Werner Klemperer, speaker; Tanglewood F Ch; Boston SO; Seiji Ozawa, conductor.  
DG 6769 038 104

Five piano pieces, op 23 (1923). Maurizio Pollini, piano.  
DG 2562 190 10

**10.00 THANKS FOR THE MEMORY**

Prepared and presented by Joe Neustadt

**Herbert, V.** (1859-1924). I'm falling in love with someone from Naughty Marietta. Richard Tucker, tenor.  
Legendary LR 142 5 (mono) 4

**Mozart, W.** (1756-1791). Eine kleine Nachtmusik cha-cha-cha (arr. Swann). Michael Flanders, Donald Swann.  
EMI NTS 116 4

**Lanner, J.** (1801-1843). Die Humoristiker waltz. Vienna CO; Paul Angerer, conductor.  
Intercord INT 180 818 11

**Novello, I.** (1893-1951). Easy to live with from Arc de Triomphe. Mary Ellis, soprano; Peter Graves, tenor; Phoenix Theatre O; Tom Lewis, conductor.  
WRC SH 216 (mono) 4

**Thomas, A.** (1811-1896). Ah! non credevitu from Mignon. Gianni Raimondi, tenor; Italian R & TV O; Alfredo Simonetto, conductor.  
Fonit Cetra LMR 5007 (mono) 5

**Saint-Saens, C.** (1835-1921). The swan from The carnival of the animals. Pablo Casals, cello.  
RCA LM 2699 (mono) 4

**Trad.** Lost; The leaf bud on the linden tree. Richard Tauber, tenor.  
Parlophone PMEO 9432 (mono) 3

Das Wirthshaus an der Lahn. Comedy Harmonists.  
Odeon 1C 148-31 469M (mono) 3

**Stolz, R.** (1880-1975). My love song must be a waltz. Die Hoch und Deutschmeister Band; Horst Winter, conductor.  
Marcato 30 450 1 3

**Padilla, J.** Valencia. Tito Schipa, tenor.  
Preiser LV 277 (mono) 4

**Strauss, J.** (1825-1899). Brother dear, sister dear from Die Fledermaus. Covent Garden Opera Company; London SO; John Barbirolli, conductor.  
WRC R 03668 (mono) 5

**11.00 3.9.1 CANNIBALE**

20th-century classical/electronic musics, tape c[ut]ollage, musique concrete, environmental/industrial/other soundscapes, improvisation, voice, text-sound poetry, experimental radio plays/soundtracks, the interface of recent sound/visual/performance art histories, and occasional mal/practices in radio...

incl.

**Mixed Band Philanthropist: The Impossible Humane** (1986). A 'hyper-rash' sound collage constructed with 'raw sound material' submitted by Nurse With Wound, P16.D4, The Haters, Smegma, Vittore Baroni, Etant Donnes, Mixed Band Philanthropist, and others...

# Friday 3

**MIDNIGHT****12.00 A STRICTLY CHEMICAL POINT OF VIEW**

Selections of music and dialogue from various outsiders — society's misunderstood members — recorded live and in constructed chaotic environments to absorb human nature from domestic receiving points

**2.00 STALKING THE NIGHTMARE**

Prepared by Terry Brown

*Musique fantastique!* Don't be lost in space... Come with us through a filmic time-tunnel from the paranoid 50s to the 50th century; from the fourth dimension to the final frontier; from the inner mind to the outer limits.



# Sydney Symphony Orchestra

**"THERE'S NOTHING LIKE BEING THERE"**

## JULY DIARY

**THURSDAY JULY 2, 8.15 pm — EVEREST THEATRE**

### **2ND EVEREST RECITAL**

Piano	SHURA CHERKASKEY
SCHUBERT	Serena In A, Op 120
SCHUMANN	Rondos
RACHMANINOV	Careli Variations
MESSIAEN	Bois de Feu, I & II
LISZT	Hungarian Rhapsody No 12

**SATURDAY JULY 4, 2.30 pm — CONCERT HALL**

### **4TH GREAT CLASSICS SERIES**

Conductor	STUART CHALLENGER
Piano	SHURA CHERKASKEY
BERNSTEIN	West Side Story: Symphonic Dances
GERSHWIN	Piano Concerto
DVORAK	Symphony No 9 (from the New World)

**WEDNESDAY JULY 15, THURSDAY JULY 16, 8 pm  
— CONCERT HALL**

### **6TH EPSON MASTER SERIES**

Conductor	EDUARDO MATA
Violin	ROBERT DAVIDOVICI
REVUeltas	Juarez
BERNSTEIN	Serenade for Violin and Orchestra
BRAHMS	Symphony No 4

**SATURDAY JULY 18, MONDAY JULY 20, TUESDAY  
JULY 21, 8. pm — CONCERT HALL**

### **6TH EPSON MASTER SERIES**

Conductor	EDUARDO MATA
Violin	ROBERT DAVIDOVICI
MOZART	Symphony No 35 (Haffner)
TCHAIKOVSKY	Violin Concerto
STRAVINSKY	Petrushka

**SATURDAY JULY 25, 2.30 pm — CONCERT HALL**

### **5TH GREAT CLASSICS**

Conductor	EDUARDO MATA
Soprano	ROSAMUND ILLING
SCHUBERT	Symphony No 8 (Unfinished)
VILLA-LOBOS	Bachianas Brasileiras No 5
MAHLER	Symphony No 4

**ALL BOOKINGS AT ABC BOX OFFICE**  
Albert Walk (1st flr) Queen Victoria Building, Phone 264 9466  
and Sydney Opera House Box Office, Phone 2 0525



### 3.00 TILL DAWN

Classical music to dispel the darkness

### 6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

### 9.00 FROM THE CLASSICAL ERA

Prepared by Ruth Warren

**Pleyel, I.** (1757-1831). Serenade no 1 in F. Philharmonic Octet, Strasbourg. Erato STU 71278 18

**Stamitz, K.** (1745-1801). Flute concerto in G. Mikael Helasvuoto, flute; Helsinki CO; Jukka-Pekka Saraste, conductor. Bis LP 268 18

**Beethoven, L.** (1770-1827). *Eroica* variations in E flat, op 35 (1802). Alfred Brendel, piano. Turnabout TV S 34400 23

**Mozart, W.** (1756-1791). Serenade in G, K525 *Eine kleine Nachtmusik* (1787). Vienna PO; Karl Boehm, conductor. DG 2530 731 19

### 10.30 AUSTRALIAN CONCERT HALL

#### The Adelaide Singers

Prepared and presented by Elaine Hamilton

**Lovelock, W.** (1899-1986). The counterparts; The island heart; Old Peter Groom. ABC AC 1014 10

**Brumby, C.** (b1933). Carol of the holy innocents; Richard de Castre's prayer to Jesus; The Virgin and the Child; A virgin most pure. Neville Hicks, tenor. ABC RRCS 1470 13

**Ballade for St Cecilia** (1971). Cathy Weber, soprano; Patricia Price, mezzo-soprano; David Galliver, tenor; Alan McKie, baritone; Adelaide P Ch; South Australian SO. ABC RRCS 1467 23

**Trad.** Three French songs (arr. Hurst). ABC AC 1014 5

**Benjamin, A.** (1893-1960). He is the lonely greatness.

**Williamson, M.** (b1931). Dignus est agnus. Genty Stevens, soprano; David Merchant, organ. (2 above) ABC RRCS 1470 3

**Hill, M.** (1892-1986). Psalm 3. ABC AC 1019 7

**Penberthy, J.** (b1917). Cantata on Hiroshima panels (1959). June Carter, mezzo-soprano; Malcolm Potter, tenor; Robert Dawe, baritone; South Australian SO. Festival SFC 80018 17

Adelaide Singers; Patrick Thomas, conductor. (all above)

### 12.00 THE GLORY OF VENICE

#### Seven Venetian Composers

Prepared and presented by Elaine Hamilton

**Croce, G.** (1557-1609). Dialogo de chori d'angeli (1586). Toelz Youth Choir; Linde Consort; Hans-Martin Linde, director. EMI-Electrola 1C 063-30 112 3

**Merulo, C.** (1533-1604). La zambecara; Canzona for two lutes. London Early Music Group; James Tyler, director. Nonesuch D 79029 6

**Donato, B.** (c1530-1603). Chi la gagliarda, donne, vo'imparare. Collegium Vocale, Cologne; Wolfgang Fromme, director. CBS 79333 1

**Gussago, C.** (c1550-1625). Sonata *La Leona* (1608). Linde Consort; Hans-Martin Linde, director. EMI-Electrola 1C 063-30 112 3

**de Selma y Salaverde, B.** (c1580-c1638). Canzona. Clas Pehrsson, recorder; Jakob Lindberg, chittarone. Bis LP 266 6

**Passeggiato a due, Vestiva i colli.** Schola Cantorum Basiliensis. Harmonia Mundi 1C 065-99 917 3

**Grillo, G.** (dc1622). Canzone. Toelz Youth Choir; Linde Consort; Hans-Martin Linde, director. EMI-Electrola 1C 063-30 112 5

**Canzona II a otto** (1618). Capella Antiqua Munich; Konrad Ruhland, director. Telefunken SAWT 9456 6

**Picchi, G.** (16th-17th C). Canzon duodecima a quattro (1625). Schola Cantorum Basiliensis. Harmonia Mundi 1C 065-99 917 2

**Canzona nona a tre** (1625). Musicalische Compagny. Telefunken 6.43112 4

**Toccata; Canzon terza a due** (1625). Schola Cantorum Basiliensis. Harmonia Mundi 1C 065-99 917 7

### 1.00 AUSTRALIAN COMPOSERS

Prepared by John Staats

**Werder, F.** (b1922). Violin concerto (1956). Leonard Dommett, violin; Melbourne SO; Fritz Rieger, conductor. Festival SFC 80020 31

**Hollier, D.** (b1934). Musick's empire. Raymond Myers, baritone; Sydney SO; Dobbs Franks, conductor. Festival L 42017 25

### 2.00 ROMANTIC AND MODERN BALLET

#### The music

Prepared and presented by Ray Byron

**Adam, A.** (1803-1856). Giselle, ballet (1841). London SO; Anatole Fistoulari, conductor. Philips 6786 602 82

**Rossini, G.** (1792-1868). Ballet music from William Tell (1829). New Philharmonia O; Charles Mackerras, conductor. HMV FC 113 9

**Debussy, C.** (1862-1918). Jeux, ballet (1912). Concertgebouw O; Bernard Haitink, conductor. Philips 9500 674 19

### 4.00 THE HAPPY HOUR

Prepared by Ross Norton

**Bax, A.** (1883-1953). The happy forest (1917). Ulster O; Bryden Thomson, conductor. CD Chandos CHAN 8307 10

**Beethoven, L.** (1770-1827). Rondo in B flat (1795). Menahem Pressler, piano; Vienna Opera O; Moshe Atzmon, conductor. Concert Hall SMSBE 2553 10

**Bach, J. C.** (1735-1782). Sonata in G, op 15 no 5. Rolf Junghanns, Bradford Tracey, harpsichords. Nonesuch H 71357 13

**Copland, A.** (b1900). Rodeo: Four dance episodes (1942). Detroit SO; Antal Dorati, conductor. CD Decca 414 273-2 20

**Shostakovich, D.** (1906-1975). Polka (1931). Fitzwilliam String Quartet. CD Decca 411 940-2 2

### 5.00 BIRTHDAY TRIBUTES

Prepared by Pat Bell

**Nielsen, C.** (1865-1931). Flute concerto (1926). Aurele Nicolet, flute; Gewandhaus O; Kurt Masur, conductor. CD Philips 412 728-2 19

**Mahler, G.** (1860-1911). Serenade; Spring morning; I walked with joy through a verdant wood; Vivid imagination (1880-92). Janet Baker, mezzo-soprano; Geoffrey Parsons, piano. Hyperion A 66100 9

**Janacek, L.** (1854-1928). Suite for string orchestra (1877). Los Angeles CO; Neville Marriner, conductor. Argo ZRG 792 19

**Kohaut, C.** (1726-1784). Lute concerto in F (c1760). Julian Bream, lute; Monteverdi O; John Eliot Gardiner, conductor. RCA ARL1 1180 14

**Respighi, O.** (1879-1936). Brazilian impressions (1928). Philharmonia O; Geoffrey Simon, conductor. CD Chandos CHAN 8317 19

**Menotti, G.** (b1911). Violin concerto in A minor (1952). Ruggiero Ricci, violin; Pacific SO; Keith Clark, conductor. CD Varese Sarabande VCD 47239 28

### 7.00 SPOTLIGHT

Prepared and presented by Ric Prestidge

In which we turn the spotlight on a particular aspect of jazz, whether it be soloist or band, composition or arrangement.

Among the artists to be heard tonight will be the Dave Dalwitz Jazz Band; guitarist Michael Howell; Sonny Criss; and the Gerry Mulligan-Scott Hamilton Quintet.

## Bequests and Endowments

Many people would like to contribute to the support of fine music, but find themselves unable to do so because of other financial commitments. For those music lovers a bequest is a way of making that contribution.

The Music Broadcasting Society of New South Wales is a young concern. There are, therefore, no large bequests from the past from which to derive additional income. MBS is not supported by taxes or State contributions, except for comparatively small sums for special projects, otherwise relying on volunteers to function. Membership subscriptions are inadequate to support the full extent of MBS activities. 2MBS-FM is far more than a broadcasting station — it is a civic force in the community and recognised as the original agency responsible for FM broadcasts of fine music in New South Wales.

MBS requires continual supplementation of its income from endowments and bequests. Please remember the Music Broadcasting Society of New South Wales in your will.



## 8.00 NORTH AMERICAN CELEBRATIONS

Prepared and presented by Max Keogh

Tomorrow is America's Independence Day and Wednesday was Canada Day. This programme of American and Canadian works celebrates both days so special to North Americans.

**Copland, A.** (b1900). El salon Mexico (1936). Detroit SO; Antal Dorati, conductor. CD Decca 414 273-2 11

**Brott, A.** (b1914). Songs of contemplation (1945). Gaelyne Gabora, soprano; McGill CO; Alexander Brott, conductor. Radio Canada transcription 12

**Barber, S.** (1910-1986). Serenade for strings, op 1 (1928). Los Angeles CO; Gerard Schwarz, conductor. CD Nonesuch 252 801 9

**Kenins, T.** (b1919). Beatae voces tenebrae (1977). Bonn Beethovenhalle O; Boris Brott, conductor. 12

**Hetu, J.** (b1938). Piano concerto, op 15 (1969). Robert Silverman, piano; BBC SO; Mario Bemari, conductor. 18

Radio Canada International RCI 477 (2 above)

**Dello Jolo, N.** (b1913). Homage to Haydn (1968). Philadelphia O; Eugene Ormandy, conductor. 18

Voice of America transcription

**Hanson, H.** (b1896). Symphony no 6 (1968). Westphalian SO; Siegfried Landau, conductor. Nonesuch TV S 34534 21

## 10.00 MUSICKE OF SUNDRIE KINDES A Song for the Duke of Burgundy

**Regis, J.** (dc1485). Puisque ma damme. Gothic Voices; Christopher Page, director. Hyperion A 66194 3

**Dufay, G.** (1400-1474). Ce jour de l'an vouldray. Medieval Ensemble of London; Peter Davies, Timothy Davies, co-directors. L'Oiseau-Lyre D 237D6 3

Qui latuit. 1

**Anon.** Kere dame. 2

Syntagma Musicum; Kees Otten, director. (2 above) 2

Telefunken 6.35257

**de Binchois, G.** (c1400-1460). Dueil angoisseux. Gothic Voices; Christopher Page, director. Hyperion A 66194 8

**Dufay, G.** Se la face ay pale. Early Music Consort of London; David Munrow, director. HMV CSD 3751 7

**Charles the Bold.** (d1477). Ma dame, trop vous mesprenes. Gothic Voices; Christopher Page, director. Hyperion A 66194 2

**Ghizaghem, H.** (c1445-1472). De tous biens plaine. 2

**des Pres, J.** (c1440-1521). De tous biens plaine. 2

**Agricola, A.** (1446-1506). De tous biens plaine. 2

Early Music Consort of London; David Munrow, director. (3 above) 11

HMV SLS 5049

**Anon.** Comme femme desconfortee. Consort of Musicke; Anthony Rooley, director. L'Oiseau-Lyre D 186 D 4 7

**Morton, R.** (c1430-1475). Le souvenir de vous me tue. Gothic Voices; Christopher Page, director. Hyperion A 66194 3

## 11.00 MUSIC AMONGST FRIENDS

**Beethoven, L.** (1770-1827). Piano sonata no 14 in C sharp minor, op 27 no 2 *Moonlight* (1801). Paul Badura-Skoda, fortepiano. BASF/Harmonia Mundi 29 20326-3 15

String quartet in E minor, op 59 no 2 (1807). Italian Quartet. Philips 6747 139 32

# Saturday 4

## MIDNIGHT

### 12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Saturday's programmes

## 8.00 SATURDAY MORNING MUSIC

Prepared and presented by Jean Reisner

A varied programme of classical music for relaxed weekend listening

## 9.00 WHAT'S ON IN MUSIC

Prepared and presented by Janelle Cummins and Bob Tamock

A weekly programme which mixes music with a comprehensive round-up of live musical events happening in Sydney in the forthcoming week. These include opera, operetta, musical comedy, ballet and solo, chamber and orchestral concerts. The

programme also covers prizes, scholarships, auditions and educational events in the field of music.

## 10.00 IN YOUR GARDEN

Prepared by Ross Norton

**Hadjidakis, M.** (contemp.) A carnation behind your ear (1925). Agnes Baltsa, mezzo-soprano; Athens Experimental O; Stavros Xarhakos, conductor. CD DG 419 236-2 3

**Strauss, J.** (1825-1899). Where the lemon trees blossom, op 364. Vienna PO; Lorin Maazel, conductor. CD DG 410 516-2 9

**Nazareth, E.** (1863-1934). Flora. Sharon Isbin, Larry Coryell, Laurindo Almeida, guitars. CD Pro Arte CDD 235 3

**Faure, G.** (1845-1924). The butterfly and the flower (c1865). Felicity Lott, soprano; Graham Johnson, piano. CD Harmonia Mundi HMC 901138 2

**Sullivan, A.** (1842-1900). Imperial march from Utopia limited. Royal PO; Royston Nash, conductor. Decca SKL 5225 6

## 10.30 SCENES PASTORALES

Prepared by Ruth Warren

**Wagner, R.** (1813-1883). Forest murmurs, from Siegfried (1876). Cleveland O; George Szell, conductor. CBS GPS 3 7

**Delius, F.** (1862-1934). Walk in a paradise garden, from A village Romeo and Juliet (1907). Academy of St Martin in the Fields; Neville Marriner, conductor. Argo ZRG 875 9

**Ireland, J.** (1879-1962). Concerto pastorale for strings (1939). Bournemouth Sinfonietta; George Hurst, conductor. RCA RL 25071 19

**Beethoven, L.** (1770-1827). Symphony no 6 in F, op 68, *Pastoral* (1809). Vienna PO; Karl Boehm, conductor. DG 2721 154 46

## 12.00 NEW RELEASES

Our weekend survey of the latest releases and re-releases from the overseas and local catalogues features both compact discs and LPs.



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## 2.00 JAZZ, FROM TRADITIONAL TO MODERN

Prepared and presented by Bruce Johnson

A programme that ranges over the whole history of jazz, venturing into blues and gospel, experimental and avant-garde, and beyond the confines of America.

Today's programme includes the music of Earl Warren, Nick Polites, Louis Armstrong, Fats Navarro, Tiny Grimes, Ed Cuffee and Bob Sedergreen.

3.00



## 2MBS-FM PRODUCTION

Graeme Skinner presents music by artists currently visiting or touring in Australia for Musica Viva in 1987.

## 4.00 LISTENERS' CHOICE

Prepared and presented by Barbara Hallett

Listeners to 2MBS-FM may make a request by phoning 439 4777. Barbara will arrange for its inclusion in the programme as soon as possible. You will be advised of this by phone or by letter, in advance.

## 5.00 RYDER ROUND FOLK

A weekly magazine of folk music and events prepared and presented by Dermott Ryder

Every week at this time, Ryder Round Folk looks at different aspects of traditional and contemporary folk music at home and abroad, examines influences and attitudes and presents 'live' music, interviews, news, and up-to-the-minute details of folk action — Sydney, state and nationwide.

## 8.00 'A COMPACT DISC' MAINLY BAROQUE

Prepared and presented by Richard Gaze

**Handel, G.** (1685-1759). Concerto grosso in D minor, op 3 no 5. English Concert; Trevor Pinnock, harpsichord and director. CD Archiv 413 727-2 10

**Purcell, H.** (1659-1695). Hail! bright Cecilia (1692). Jennifer Smith, soprano; Ashley Stafford, Brian Gordon, counter-tenors; Paul Elliott, tenor; Stephen Varcoe, baritone; David Thomas, bass; Monteverdi Choir; English Baroque Soloists; John Eliot Gardiner, conductor. CD Erato ECD 88046 53

**Albinoni, T.** (1671-1751). Concerto in D. Ludwig Guettler, trumpet; Friedrich Kircheis, organ. CD Capriccio 10 015 8

**Scarlatti, D.** (1685-1757). Fandango in D minor; Sonata in G. Genoveva Galvez, harpsichord. CD Ensayo ENY CD 3422 11

**Haydn, J.** (1732-1809). Symphony no 100 in G, *Military*. Academy of Ancient Music; Christopher Hogwood, fortepiano and director. CD L'Oiseau-Lyre 411 833-2 24

## 10.00 THE FOURTH OF JULY

### Some Real American Music

Prepared and presented by Bob Goodnow

'Real' American music was selected to represent all Americans, black and red as well as white, on the National Day of the United States of America.

**Heinrich, A.** (1781-1861). Hail to Kentucky. William Stone, baritone. Vanguard SRV 349 SD 6

**Trad.** Moses; Kneebone. Georgia Sea Island Singers. New World NW 278 6

**Trad.** I couldn't hear nobody pray. Leontyne Price, soprano. Philips 9500 580 3

**Trad.** Carrie belle; Laz'rus. Georgia Sea Island Singers. New World NW 278 5

**Farwell, A.** (1872-1952). Navajo war dance, op 102 no 1. New World Singers. New World NW 213 4

**Anon.** Alknomook. John Broome, tenor. New World NW 299 2

**Cadman, C.** (1881-1946). From the land of the sky blue waters. William Parker, baritone. New World NW 213 4

**arr. Dodworth, A.** (1817-1896). Star spangled banner; Sontag polka; Sweet home. Smithsonian Social O; Quadrille Band. 6

**Joplin, S.** (1868-1917). Maple leaf rag; New rag. Joshua Rifkin, piano. 6

Nonesuch H7 14 (2 above)

**Fillmore, H.** (1881-1956). Trombone family: Shoutin' Liza trombone, Mose trombone's Ah-finity; Teddy Trombone, a brother to Miss Trombone; Lassus Trombone, de cullud valet to Teddy Trombone. Ronald Barron, trombone. Nonesuch H 71341 8

**Sousa, J.** (1854-1932). Stars and stripes forever. Philadelphia O; Eugene Ormandy, conductor. CBS GM 526 3

## 11.00 SATURDAY NIGHT AT THE FIREHOUSE

Prepared and presented by Bob Goodnow

**Cowell, H.** (1897-1955). Saturday night at the firehouse (1948). Milwaukee SO; Lucas Foss, conductor. Pro Arte PAD 102 5

**Trad.** Back road. Jack Tottle, mandolin. Rounder 0067 3

**Trad.** Going down to Cairo. Geula Gill. Elektra EKS 7206 2

**Fillmore, H.** (1881-1956). One step (c1920). Ronald Baron, trombone; Kenneth Cooper, piano. Nonesuch H 714 3

**Copland, A.** (b1900). Saturday night waltz hoedown. New York PO; Leonard Bernstein, conductor. CBS GPS 7 7

## 11.30 GERSHWIN

Prepared and presented by Bob Goodnow

**Gershwin, G.** (1898-1937). Jasbo Brown Blues; Promenade (1936). William Bolcom, piano. Nonesuch H 7 14 6

**Madrigals** (1937). Gregg Smith Singers. Vox SVBX 5353 4

Lullaby for string quartet. Kohon Quartet. Vox SVBX 5305 11

Someone to watch over me (1926). Joan Morris, mezzo-soprano; William Bolcom, piano. Nonesuch H 71358 4

# Sunday 5

## MIDNIGHT

### 12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Sunday's programmes

## 6.00 SUNDAY MORNING MUSIC

Prepared and presented by Mike Phillips

A varied programme of classical music for relaxed listening

## 9.00 HANDEL AND HAYDN

**Handel, G.** (1685-1759). Concerto grosso in A, op 6 no 4 (1739). English Concert; Trevor Pinnock, harpsichord and director. Archiv 410 897-1 11

Concerto no 27 in B flat for two wind choirs and string orchestra (1743). Jean-Francois Paillard CO; Jean-Francois Paillard, conductor. Erato/WRC S 2412 16

**Haydn, J.** (1732-1809). Cello concerto no 2 in D, op 101 (1783). Yo Yo Ma, cello; English CO; Jose-Luis Garcia, conductor. CBS SBR 236036 25

Symphony no 81 in G (c1784). Australian CO; Charles Mackerras, conductor. CBS DBR 00530 30

## 10.30 SUNDAY MORNING BACH

Prepared by Nicole Aristidis

**Bach, J. S.** (1685-1750). Musikalisches Opfer, BWV1079 (1747). Peter-Lukas Graf, flute; Ilse Mathieu, Hansheinz Schneeberger, violins; Walter Kaegi, viola; Rolf Looser, cello; Joerg Ewald Daehler, Christine Daxelhofer, Ernst Gerber, harpsichords. Claves LP 30 198 53

## 11.30 OPERA BUFFET

## 2MBS-FM PRODUCTION

A weekly operatic smorgasbord, featuring stars of Australian Opera, as well as news, views, 'what's on' and reviews. A painless way of keeping up to date with all things operatic.

## 12.00 THE CLASSIC JAZZ ERA

### Dave Dallwitz: South Australian Jazzman

Prepared and presented by Bill Haesler

Dave Dallwitz (along with Graeme Bell, Ade Monsborough and Tom Pickering) has made important contributions to Australian jazz music, particularly in the field of composition and arrangement.

In those mouldy fygge days of the 1950s many jazz enthusiasts decried the musical efforts of Dave Dallwitz as being too arranged, yet they accepted the same thing from Jelly Roll Morton, Duke Ellington, Louis Armstrong and Luis Russell.

Today we recognise what Dave Dallwitz, through perseverance over many years, was attempting to do; and there is little doubt about his contribution to the Australian jazz sound. His compositions are appreciated world-wide, and it is a sad fact that his recordings sell better overseas than they do here.

Dave Dallwitz was born in Adelaide in October 1914. He was an accomplished musician and artist before he discovered jazz in 1945. As a result the idea of the first Australian Jazz Convention was born: a joint venture with the Bell Brothers aided by enthusiastic Melbourne musicians, Victorian and Interstate followers.

The Southern Jazz Group was organised in 1945 with Dave Dallwitz as trombone-playing leader, and was one of Australia's top jazz bands until its demise in June 1952.

At this time Dallwitz retired from jazz, but not from music. He continued to play with the Burnside Symphony Orchestra, provided music for revues, and studied music composition at the Elder Conservatorium in Adelaide. In 1972 he returned to jazz, and since that time has added to his early jazz compositions, particularly with ragtime tunes and jazz with an Australian theme.

Today's programme will cover Dave Dallwitz's contribution to Australian jazz from the first records made in 1946 until the present day. It includes items from The Southern Jazz Group, Dusty Rhodes, Lazy Ade's Late Hour Boys and the Dave Dallwitz Jazzmen.

#### 1.00 THE FLUTE SOCIETY PROGRAMME

Profile: Geoffrey Collins

Prepared and presented by Belinda Webster

Geoffrey Collins will be talking about his career, his approach to the flute and the music in this programme.

**Haydn, J.** (1732-1809). Trio in G, Hob.IV:9 (1784). Australia Ensemble.  
2MBS-FM recording

**Plush, V.** (b1950). Chu no mai (1974).  
MBS 6

**Ravel, M.** (1875-1937). Introduction and allegro (1905). Australia Ensemble.  
2MBS-FM recording

**Vine, C.** (b1954). Miniature III (1983).  
Flederman.  
Larrikin LRF 156

Geoffrey Collins, flute. (all above)

#### 2.00 PHILHARMONIA IN CONCERT

A series of programmes in which we hear performances from the Subscription Concerts of the Sydney Philharmonia Society

**Bach, J. S.** (1685-1750). Singet dem Herrn, motet, BWV225. Sydney Philharmonia Motet Choir and Instrumental Ensemble; David Willcocks, conductor.

**Tallis, T.** (c1505-1585). Motets: Salvator mundi; If ye love me.

**Byrd, W.** (1543-1623). Motets: Haec dies; Ave verum corpus; Sing joyfully unto God. Sydney Philharmonia Motet Choir; David Willcocks, conductor.

**Handel, G.** (1685-1759). Dixit Dominus. Romola Tyrrell, Judy Board, sopranos; Narelle Tapping, contralto; John Stewart, tenor; Robert Rowling, bass; Sydney Philharmonia Motet Choir; Australian CO; David Willcocks, conductor.

**Haydn, J.** (1732-1809). Mass no 9 in D minor, Nelson (1798). Eileen Hannan, soprano; Margreta Elkins, mezzo-soprano; Richard Barnard, tenor; Raymond Myers, baritone; Sydney Philharmonia Choir & O; David Willcocks, conductor.

SPS recordings. (5 above)

#### 4.00 BENJAMIN BRITTEN'S CONCERT

Prepared by Ida Ferson

**Britten, B.** (1913-1976). String quartet no 2 in C, op 36 (1945). Amadeus Quartet.  
Decca SXL 6893

Diversions, 11 variations on a theme for left hand, op 21 (1940). Julius Katchen, piano; London SO; Benjamin Britten, conductor.  
Decca ECS 799

#### 5.00 EVENSONG

Prepared and presented by Ann Ramsay

**Fanshawe, D.** (b1943). The Lord's prayer from African sanctus (1972). Barbara Gibson, soprano.

**Walford, Davies H.** (1869-1941). God be in my head; Lord, it belongs not to my care. Brenda Grisdale, soprano; Elizabeth Lama, contralto; Anthony Peacock, tenor; James Johnson, bass.

**Copland, A.** (b1900). Simple gifts.

**Faure, G.** (1845-1924). Cantique de Jean Racine (1873).

Abbey Singers; Andrew Seivewright, director. (5 above)  
Alpha ACA 528

**Bach, J. S.** (1685-1750). Organ chorale prelude: Liebster Jesu wir sind hier.

**Various.** Hymns: Ye servants of God your master proclaim; Angel voices, ever singing; Christ is our cornerstone; Praise to the holiest in the height.

St Botolph's Church Choir, Boston, Lincolnshire. (5 above)  
BBC REC 338

**Hadley, P.** (1899-1973). My beloved spake.

**Stanford, C.** (1852-1924). Evening service in G: Magnificat; Nunc dimittis.

**Howells, H.** (1892-1982). Like as the hart.

Christchurch Cathedral Choir, Oxford; Francis Grier, director. (3 above)  
ASV ALH 935

**Mozart, W.** (1756-1791). Vesperae solennes de confessore, K339. Kiri Te Kanawa, soprano; Elizabeth Bainbridge, contralto; Ryland Davies, tenor; Gwynne Howell, bass; London Ch & SO; John Constable, organ; Colin Davis, conductor.  
Philips 6500 271

**Various.** Hymns: Blest are the pure in heart; The royal banners forward go. St Botolph's Church Choir, Boston, Lincolnshire.  
BBC REC 338

#### 6.30 SUNDAY INTERLUDE

Prepared and presented by Ann Ramsay

**Schumann, R.** (1810-1856). Symphonic studies in the form of variations, op 13 (1852). Ivo Pogorelich, piano.  
DG 2532 036

#### 7.00 MUSIC WEEKLY

##### 2MBS-FM PRODUCTION

A magazine programme bringing you interviews with people who write, play, conduct, produce, teach, review and enjoy music; notable excerpts from our disc and tape recordings; notice of events, passages, forthcoming and retrospects, to help in keeping you up-to-date about people, places, performances, previews and postscripts.

#### 8.00 AUSTRALIAN COMPOSERS

Prepared by John Staats

**Conyngham, B.** (b1944). Water footsteps time (1971). Melbourne SO; John Hopkins, conductor.  
Festival L 42020

**Penberthy, J.** (b1917). Saxophone concerto (1970). Pete Clinch, saxophone; West Australian SO; Verdon Williams, conductor.  
Festival L 42019

**Tibbitts, G.** (b1933). String quartet 1 (1972). Austral Quartet.  
ABC AC 1001

#### 9.00 VERSIONS AND VARIATIONS

Prepared by John O'Connor

**Handel, G.** (1685-1759). Concerto no 3 in D. London SO; Charles Mackerras, conductor.  
HMC/WRC QR 05297

Harpichord suite no 5 in E. Kenneth Gilbert, harpsichord.  
Harmonia Mundi HM 447

**Giuliani, M.** (1780-1840). Variations on a theme of Handel, op 107 (1827). Pepe Romero, guitar.  
Philips 9500 513

**Spohr, L.** (1754-1859). Octet in E, op 32 (1820). Nash Ensemble.  
CRD 1054

#### 10.00 CHAMBER MUSIC

Prepared by Gerda Hoffmann

**Mendelssohn, F.** (1809-1847). String quartet in F minor, op 80 (1847). Bartholdy Quartet.  
Acanta 670 22 913

**Schubert, F.** (1797-1828). Piano trio in E flat, D929 (1827). Yehudi Menuhin, violin; Maurice Gendron, cello; Hephzibah Menuhin, piano.  
WRC S 5286

**Brahms, J.** (1833-1897). Clarinet sonata, op 120 no 2 (1894). Donald Westlake, clarinet; Geoffrey Parsons, piano.  
RCA VRL 0341

#### 11.30 PAVANE FOR AN ANCIENT PEOPLE

Prepared by Elaine Hamilton

**Faure, G.** (1845-1924). Pavane, op 50 (1887). Romola Costantino, piano.  
HMV OASD 7545

**Antill, J.** (1904-1986). Five Australian lyrics (1953). Stewart Harvey, baritone; Henri Penn, piano.  
WRC A 601

**Ravel, M.** (1875-1937). Pavane for a dead princess (1899). Romola Costantino, piano.  
HMV OASD 7545





# Monday 6

## MIDNIGHT

### 12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Monday's programmes

### 6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

### 9.00 FOUR OF A KIND

Prepared by Bob Goodnow

**Bozza, E.** (b1905). Three pieces. Westphalian Trombone Quartet. DG L 3094

**Rivier, J.** (b1896). Grave; Presto. Netherlands Saxophone Quartet. Nonesuch H 71402

**Shaw, L.** (b1930). Fripperies. Buffalo Horn Club. Mark MES 29088

### 9.30 AUSTRALIAN OPERA CURTAIN TIME

**Verdi, G.** (1813-1901). Dall'infame banchetto... tu del mio Carlo from I Masnadieri. Joan Sutherland, soprano; John Dobson, tenor; London SO; Richard Bonyng, conductor. Decca SXLA 6190

**Donizetti, G.** (1797-1848). Una furtiva lagrima from The elixir of love. Thomas Edmonds, tenor; South Australian SO; James Christiansen, conductor.

**Smetana, B.** (1824-1884). Marenka's aria from The bartered bride. Glenys Fowles, soprano; Tasmanian SO; Thomas Mayer, conductor. EMI YPRX 2364

**Kunze, E.** (1885-1953). I'm only a strolling vagabond from The cousin from nowhere. Jon Weaving, tenor; Queensland SO; Vanco Cavdarski, conductor. ABC ABCL 8112

**Verdi, G.** E strano... Ah fors'è lui... sempre libera from La Traviata. Joan Sutherland, soprano; Carlo Bergonzi, tenor; Maggio Musicale O Florence; John Pritchard, conductor. Decca SXLA 6190

**Mussorgsky, M.** (1839-1881). Farewell and death of Boris from Boris Godounov. Neil Warren-Smith, bass; Queensland SO; Wilfred Lehmann, conductor.

**Verdi, G.** Iago's credo from Otello. John Shaw, baritone; Melbourne SO; Leonard Dommett, conductor. EMI YPRX 2364

**Kalman, E.** (1882-1953). Sag ja mein Lieb from Countess Maritza. Monique Brynnel, soprano; Jon Weaving, tenor; Queensland SO. ABC ABCL 8112

**Verdi, G.** Ritorna vincitor from Aida. Marilyn Richardson, soprano; Tasmanian SO. EMI YPRX 2369

Vanco Cavdarski, conductor. (2 above)

## 10.30 CZECH CONCERT HALL

Prepared by Ruth Warren

**Dvorak, A.** (1841-1904). Overture, My home, op 62a (1882). Czech PO; Vaclav Neumann, conductor. Pro Arte PAL 1054

**Ryba, J.** (1765-1815). Mass *Pastorale*. Hamburg Boys' Choir; Juergen Henschen, organ; St Nikolai CO; Ekkehard Richter, conductor. Musica Viva MV 30 1099

**Smetana, B.** (1824-1884). Czech dances: no 1 in F; no 2 in B flat (1887). Jan Novotny, piano. Supraphon 1 11 1901/2

**Krommer-Kramar, F.** (1759-1884). Symphony no 2 in D, op 40 (1802-03). Prague CO; Frantisek Vajnar, conductor. Supraphon 1110 2809 G

## 12.00 A JAZZ SANDWICH

Prepared and presented by Derrick Davey

Among the dozen or so musicians we shall hear today will be such diverse characters as pianist, Milt Buckner, bass player, Major Holley and trumpeter, Lee Morgan.



2MBS-FM

# Quadrant

## MONTHLY REVIEW

Box C344, Clarence St Post Office, Sydney NSW 2000

It must be said *Quadrant* has always exercised a most courageous editorial policy, publishing responsibly on occasion articles that wouldn't have had a dog's chance of appearing in print elsewhere.

— Clement Semmler,  
*The Australian.*

*Quadrant* has survived and flourished in a jungle full of pygmies with poisoned arrows, has succeeded in McAuley's original aim of bringing together in many spheres of thought and art the essence of the Australian variant of the culture of free humanity... Australia is lucky to have it. So are we, in the world at large.

— Robert Conquest,  
*Quadrant.*

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## 1.00 RENAISSANCE DELIGHTS

Prepared and presented by Elaine Hamilton

**Susato, T.** (d c1561). Pavane, Mille regretz; Ronde; Pavane, Si pas souffrire; Ronde and saltarelle; Hoboeken dans; Ronde, Il estoit une filette (1551). Collegium Aureum. Harmonia Mundi 1C 065-99 742 12

**Willaert, A.** (c1490-1562). O dolce vita mia (1545). Glenda Simpson, mezzo-soprano; London Early Music Group; James Tyler, director. Nonesuch D 79029 6

**Gabrieli, G.** (1557-1612). Canzona duodecima; Canzona per sonare no 28; Sonata pian e forte. Cleveland, Philadelphia and Chicago Brass Ensembles. CBS 60265 8

**Attainant, P.** (c1500-1553). Tordion; Pavane; Galliarde (1529). Collegium Aureum. Harmonia Mundi 1C 065-99 742 5

**Morley, T.** (1557-1603). It was a lover and his lass.

**Wilson, J.** (1597-1674). Take, O take those lips away.

**Morley, T.** O mistress mine.

**Weelkes, T.** (1575-1623). Strike it up, Tabor.

**Anon.** (16th C). Willow song.

**Johnson, R.** (c1583-1633). Where the bee sucks.

**Anon.** (16th C). How should I your true love know?

**Cutting, F.** (16th-17th C). Walsingham variations.

**Anon.** (16th C). We be soldiers three.

Deller Consort; Alfred Deller, counter-tenor and director.

Harmonia Mundi HM 260 (9 above) 20

## 2.00 AUSTRALIA WIDE

The Huntington Chamber Orchestra

Recorded at the Huntington Winery, Mudgee, December 1985 and 1986, produced by Charles Barton.

**Handel, G.** (1685-1759). Concerto, op 6 no 11. 17

**Shostakovich, D.** (1906-1975). String quartet no 8 in C minor, op 110 (1960).

**Elgar, E.** (1857-1934). Serenade for strings in E minor, op 20 (1892). 10

**Bach, J.S.** (1685-1750). Brandenburg concerto no 3 in G. 12

**Britten, B.** (1913-1976). Simple symphony, op 4. (1933-34). 16

Huntington CO. (All above)

From the National Programme Service of the PBAA

## 3.30 MELODIC MODERNS

Prepared and presented by Elaine Hamilton

**Kabalevsky, D.** (1904-1987). Spring, symphonic poem, op 65. Moscow PO; Dmitri Kabalevsky, conductor. WRC R 03157 9

**Arnold, M.** (b1921). Guitar concerto, op 67 (1961). John Williams, guitar; London Sinfonietta; Elgar Howarth, conductor. CBS SBR 235952 3

**Barber, S.** (1910-1981). Music for a scene from Shelley (1933). West Australian SO; David Measham, conductor. Unicorn UNS 256 10

**Khachaturian, A.** (1903-1978). Masquerade, orchestral suite. Jiri Travnicek, violin; Brno State PO; Jiri Belohlavek, conductor. Supraphon 1 10 1226 19

**Britten, B.** (1913-1976). Gloriana suite, op 53a. John Williams, oboe; Bournemouth SO; Uri Segal, conductor. HMV ASD 4073 25

## 5.00 WORKS DONE FOR TODAY

Prepared by Michael Sheehan

**Bach, J.S.** (1685-1750). Magnificat in D, BWV243 (c1731). Lucia Popp, Anne Pashley, sopranos; Janet Baker, contralto; Robert Tear, tenor; Thomas Hemsley, bass; New Philharmonia Ch & O; Daniel Barenboim, conductor. EMI 1C 037-01 991 30

**Bruckner, A.** (1824-1896). Symphony no 7 in E (1883). Vienna PO; Karl Boehm, conductor. DG 413 978-1 66

**Vivaldi, A.** (1678-1741). Let the terrors of evil be far off. Teresa Berganza, soprano; English CO; Antoni Ros-Marba, conductor. HNH 4012 16

## 7.00 YOUR MONDAY DATE

Prepared and presented by Geoff Gilbert

Jazz from *Bunk* to *The Bird*

## 8.00 MUSIC THAT'S BAND

Prepared and presented by Owen Fisher

**Badings, H.** Reflections. 14

**Penders, J.** The miller. 8

**Goldsmith, J.** The wind and the lion. 10

**Ponchielli, A.** (1834-1886). The dance of the hours from *La gioconda* (arr. Hanniken).

Royal Symphonic Band, Sophia's Vereeniging; Loon op Zand, conductor. (all above) 9

Radio Nederland 85112

## 9.00 STORMY MONDAY

Two hours of the best in blues, R'n'B, soul, gospel, cajun and zydeco, with regular specials on artists, bands and musical styles.

There's a weekly guide to the local blues and R'n'B scene, and features on new releases, as well as occasional live broadcasts from our Studio C.

## 11.00 CROSSING THE DIVIDE

**Mills, R.** (b1949). Sonata for flute, cello and harpsichord. Brisbane Baroque Trio. Grevillea GRV 1082 15

**Debussy, C.** (1862-1918). Proses lyriques: De reve; De greve (1892-93). Lauris Elms, contralto; Geoffrey Parsons, piano. ABC WRC R 02420 10

**Hill, A.** (1870-1960). String quartet no 17 in C (1938). Austral Quartet. ABC RCS 1468 16

**Debussy, C.** Proses lyriques: De fleurs; De soir (1892-93). ABC WRC R02420 10

**Vellones, P.** (1889-1939). Rhapsodie, op 92. Peter Clinch, alto saxophone; John Seal, harp; Huw Jones, celesta; Margaret Schofield, percussion. Move MS 3041 6

**Boccherini, L.** (1743-1805). String quartet no 52 in A, op 48 no 6. Boccherini Ensemble. Nonesuch D 79025 24

**Kramar, F.** (1759-1831). Quartet in E flat, op 46. Jiri Seidl, bassoon; Suk Quartet members. Supraphon 111 2824 G 17

**Mozart, W.** (1756-1791). String quartet in G, K156 (1772-73). Sequoia Quartet. Nonesuch D 79026 12

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# Tuesday 7

## 1.00 BUSH BAROQUE

A broad mix of contemporary and traditional folk-based music from Australia and overseas, with emphasis on Australian content.

Interviews and artist profiles of local and visiting performers/writers.

Specials on other well-known and/or interesting performers/writers — musical documentaries.

Contemporary pop music, reflecting folk roots.

Australian poetry from Anonymous to Contemporary poets.

Interviews/readings of Australian poets.

## 3.00 TILL DAWN

Classical music to dispel the darkness

## 6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

## 9.00 THE WORLD OF CHILDREN (1)

Prepared and presented by Marie-Louise Stenstrom

**Elgar, E.** (1857-1934). Dream children, op 43: no 1; no 2.ournemouth Sinfonietta; Norman del Mar, conductor.  
RCA LRL1 5133 8

**Mozart, W.** (1756-1791). Symphony no 1 in E flat, K16 (1764). London PO; Erich Leinsdorf, conductor.  
WRC S 4673 9

**Koshkin, N.** (b1956). The Prince's toys, suite (1980). Vladimir Mikulka, guitar.  
BIS LP 240 27

**Faure, G.** (1845-1924). Dolly suite. Robert Casadesus, Gaby Casadesus, piano.  
CBS 13AC 1071 B 14

**Dohnanyi, E.** (1877-1960). Variations on a nursery song, op 25. Philippe Entremont, piano; National PO; Okko Kamu, conductor.  
CBS 76910 25

## 10.30 THE DETROIT SYMPHONY

Prepared by Bob Goodnow

**Copland, A.** (b1900). Fanfare for the common man (1944). Antal Dorati, conductor.  
CD Decca 414 273-2 3

**Mendelssohn, F.** (1809-1847). Symphony no 5 in D minor op 107, *Reformation* (1832). Paul Paray, conductor.  
Concert Hall SMS 2478 29

**Strauss, R.** (1864-1949). Death and transfiguration (1889).  
CD Decca 400 085-2 22

**Bartok, B.** (1881-1945). The miraculous mandarin suite (1919).  
Decca 411 894-1 31

Antal Dorati, conductor. (2 above)  
Detroit SO. (all above)

## 12.00 JAZZ FROM HUNGARY

By courtesy of the Hungarian Consul, Sydney  
Prepared by Andrew Molnar

**Various.** Yes sir, that's my baby; When I'm sixty-four; Chewing gum; Black eyes; Just a gigolo; Back home again in Indiana (1982). Banko Dixieland Band.  
Krem SLPX 17727 23

**Csik, G.** (b1945). Rhythmic changes (1977). Gusztav Csik Quartet.  
Pepita SLPX 17506 8

**Various.** Flying on sledge; Black and blue; Clown; Down by the riverside; Carry me back; Chinatown my Chinatown. Banko Dixieland Band.  
Krem SLPX 17727 22

## 1.00 RAVEL

Prepared and presented by Margaret Reid

**Ravel, M.** (1875-1937). A ship on the ocean (1905).  
DG 2563 421 8

Couperin's tomb (1917).  
DG 2563 419 17

Boston SO; Seiji Ozawa, conductor. (2 above)  
Gaspard de la nuit (1908). Ivo Pogorelich, piano.  
DG 2532 093 24

Alborada del gracioso (1905). Boston SO; Seiji Ozawa, conductor.  
DG 2563 421 8

## 2.00 MUSIC WEEKLY

### 2MBS-FM PRODUCTION

A repeat of last Sunday's programme of interviews with people in and behind the music

## 3.00 MASTERWORKS

By courtesy of CBS Records



**Mahler, G.** (1860-1911). Symphony no 3 in D minor (1895-96). Agnes Baltsa, mezzo-soprano; Vienna Boys' Choir; Ladies of Vienna State Opera Ch; Josef Pomberger, posthorn; Vienna PO; Lorin Maazel, conductor.  
CBS 12M 42178 111

## 5.00 TUESDAY CONCERT

Prepared and presented by David Worobin

**Handel, G.** (1685-1759). Concerto grosso in F, op 3 no 4 (1716). Academy of St Martin in the Fields; Neville Marriner, conductor.  
Philips 6514 114 11

**Haydn, J.** (1732-1809). Cello concerto in C, Hob.VIb:1 (1765-69). Miklos Perenyi, cello; Franz Liszt CO; Janos Rolla, director.  
Hungaroton SLPX 12121 24

**Mendelssohn, F.** (1809-1847). Violin concerto in E minor, op 64 (1845). Kyung Wha Chung, violin; Montreal SO; Charles Dutoit, conductor.  
Decca SXDL 7558 26

**Mozart, W.** (1756-1791). Serenade in D, K320 *Posthorn* (1779). Collegium Aureum; Franzjosef Maier, director.  
Harmonia Mundi 1C 065-99 697 45

## 7.00 ROBIN'S NEST OF JAZZ

Prepared and presented by Robin Forsaith

This is an hour of mainstream-to-modern jazz. Featured tonight will be *The Heath Brothers live at the Public Theatre*, and *Expressions of life*, the latter recorded for CBS in 1981. One of the tracks being played is entitled *Use it don't abuse it*.

## 8.00 NEW RELEASES

Our weekly survey of the latest releases and re-releases from the overseas and local catalogues features both compact discs and LPs.

## 10.00 CHAMBER MUSIC

**Mozart to Bartok**

Prepared and presented by Ray Byron

**Haydn, J.** (1732-1809). String quartet in G, op 77 no 1 (1799). Aeolian Quartet.  
Argo HDNP 60 23

**Mendelssohn, F.** (1809-1847). Piano trio no 1 in D minor, op 49 (1839). Isaac Stern, violin; Leonard Rose, cello; Eugene Istomin, piano.  
CBS/MFP CFP 4067 28

**Brahms, J.** (1833-1897). Trio in E flat, op 40 (1865). Barry Tuckwell, horn; Itzhak Perlman, violin; Vladimir Ashkenazy, piano.  
Decca SXL 6408 28

**Bartok, B.** (1881-1945). String quartet no 2 in A minor, op 17 (1917). Tokyo Quartet.  
DG 2740 235 29

# Wednesday 8

## MIDNIGHT

### 12.00 EARDRUM

An African music allsorts from bush ballads to electric dance in a thousand styles (including certain hybrids: salsa, merengue, Afro-Arab...)

In resisting the rock-funk crossover, Eardrum uses the Ghanaian principle of *Sankofa* (go back and retrieve).

Each programme presents a sampling of the music of a particular country, instrument, performer, and so on. Forgotten classics are a speciality...

## 1.00 THE POUNDING SYSTEM

Prepared by Ossie Borthwick, Clay Caplice and Richard Fielding

The island of Jamaica is the birthplace of what is perhaps the most influential contemporary Afro-Caribbean music, reggae. Owing much to American rhythm and blues, jazz, and soul, reggae's antecedents ska and rocksteady developed unique form through the musicians' increased African consciousness and the influence of the Rastafarian religion.

Since the late 50s the lifeblood of the music has been the mobile discotheques, known as *sound systems*, that travel the playing dance halls and yards and introduce various sub-genres such as dub (re-mixed instrumentals powered by hard bass and drum rhythms).



The associated DJ style (talking over dub tracks) and lovers rock (softer, romantic moods) appeal to enthusiastic young audiences. The programme attempts to cover the main innovations in reggae from the early days of ska to the latest lethal sounds. Killer...

### 3.00 NEW RELEASES

A repeat of last night's survey of the latest LPs and compact discs from the overseas and local record catalogues

### 5.00 MUSIC WEEKLY

#### 2MBS-FM PRODUCTION

A repeat of last Sunday's magazine programme of interviews with people who write, play, conduct, produce, teach, review and enjoy music, to keep you up-to-date about people, places, performances, previews and postscripts.

### 6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

### 9.00 MUSIC FROM SWEDEN

Prepared by Ruth Warren

**Rosenberg, H.** (b1892). Orpheus in town, ballet suite: The rhythm of the time; Tango; Finale. Swedish Radio SO; Stig Westerberg, conductor. Caprice CAP 1121 6

**Wren, D.** (b1905). Serenade in C, op 11 (1937). RIAS Sinfonietta; Jiri Starek, conductor. Schwann VMS 2081 14

**Stenhammar, W.** (1871-1927). Two sentimental romances in A, op 28 no 1 (1910). Arve Tellefsen, violin; Swedish Radio SO; Stig Westerberg, conductor. Caprice CAP 1121 7

**Peterson, A.** (1911-1980). Symphony no 8 (1969). Baltimore SO; Sergiu Comissiona, conductor. DG 2531 176 52

### 10.30 CONCERT HALL

Prepared by Ruth Warren

**Sculthorpe, P.** (b1929). Sun music IV (1967). Melbourne SO; John Hopkins, conductor. HMV OASD 7604 16

**Gilere, R.** (1875-1956). Harp concerto, op 74 (1938). Osian Ellis, harp; London SO; Richard Bonyng, conductor. WRC 05898 26

**Respighi, O.** (1879-1936). Three preludes (1919). Sonya Hanke, piano. Hong Kong 6.220176 16

**Reger, M.** (1873-1916). Variations and fugue on a theme by J. A. Hiller, op 100 (1907). Bavarian Radio SO; Colin Davis, conductor. Orfeo S 090 814A 32

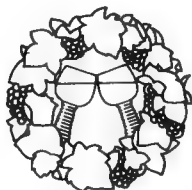
### 12.00 THE SOUND OF JAZZ

Prepared and presented by Kevin Jones

Trombonist Lawrence Brown's warm and tender treatment of *Summertime* highlights this 1959 big band date of the music of Gershwin's folk opera *Porgy and Bess* (Swing SW 8414).

Trumpeter Erskine Hawkins, billed as 'the 20th century Gabriel', led a big band from 1936 until the mid-fifties, enjoying considerable popularity in the US, particularly with coloured audiences. In the first of a four-week series we look at his 1938 output for RCA

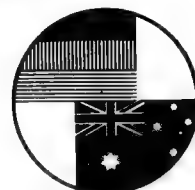
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## AT YOUR SERVICE

Victor (*The Complete Erskine Hawkins*. RCA PM 43257).

**Gershwin, G. & I.** *Summertime*; A red-headed woman; Oh Bess, where's my Bess; A woman is a sometime thing; Oh Lawd, I'm on my way (1959). Rex Stewart; Cootie Williams. Swing SW 8414 (mono)

**Davis, J.** *Rockin' rollers jubilee* (1938).

**Davis-Coots.** I'm madly in love with you.

**Davis-Handman.** Let this be a warning to you.

**Davis-Coots.** Miss Hallelujah Brown.

**Matthews, A.** *Weary blues*.

**Morton, F.** *King Porter stomp*.

**Hawkins-Range-Parish.** *Strictly swing*.

**Donohue-Hensen-Bryanth-Seisman.** Do you wanna jump, children?

Erskine Hawkins and his O. (8 above)  
RCA PM 43257 (mono)



2MBS-FM

## 1.00 WEDNESDAY MATINEE

### From the Steppes

Prepared and presented by Audrey Manning

**Glazunov, A.** (1865-1881). Overture no 1 on three Greek themes, op 3 (1887). Hong Kong PO; Kenneth Schermerhorn, conductor.  
Hong Kong 6.220309 13

**Mussorgsky, M.** (1839-1881). Scherzo in C sharp minor, Memories of childhood (1857-65). Radoslav Kvapil, piano.  
Aurora AUR 5066 11

**Tchaikovsky, P.** (1840-1893). Suite no 4, op 61 *Mozartiana*, (1887). USSR TV & R Large SO; Vladimir Fedosyeyev, conductor.  
Melodiya C10 09223 4 22

**Borodin, A.** (1833-1887). Piano quintet in C minor (1862). Borodin Quartet; Mikhail Voskresensky, piano.  
Melodiya C10 19463 009 21

**Tchaikovsky, P.** Symphony no 4 in F minor, op 36 (1877). Chicago SO; Georg Solti, conductor.  
CD Decca 414 192-2 42

## 3.00 A SUMMER THAT NEVER CAME

Prepared by Bruce Roberts

**Stravinsky, I.** (1882-1971). Capriccio (1949). Klara Havnkova, piano; Bratislava Radio SO; Otakar Trhlik, conductor.  
Aurora 5052 18

The rite of spring (1913). Sydney SO; Willem van Otterloo, conductor.  
ABC AO 7041 33

Circus polka (1942). CBC SO; Igor Stravinsky, conductor.  
CBS SBRG 72299 3

## 4.00 A MUSICAL KIT

By courtesy of Avan Guard Music Pty Ltd



Prepared and presented by Marie-Louise Stenstroem

**Jolivet, A.** (1905-1974). Serenade (1945). Bergen Wind Quintet.  
BIS LP 291 17

**Handel, G.** (1685-1759). Dixit Dominus (1707). Hillevi Martinpelto, soprano; Anne Sofie von Otter, contralto; Stockholm Bach Choir; Drottningholm Baroque Ensemble; Anders Oehrwall, conductor.  
BIS LP 322 32

**Stravinsky, I.** (1882-1971). Berceuse; Finale, from The firebird suite (1919). Gothenburg SO; Issay Dobrowen, conductor.  
BIS LP 301/03 7

## 5.00 EARLY EVENING CONCERT

Prepared and presented by Brendan Walsh

**Schmidt, F.** (1874-1939). Intermezzo from Notre Dame (1914). Dresden State O; Silvio Varviso, conductor.  
CD Philips 412 236-2 5

**Holst, G.** (1874-1934). Venus from The planets suite, op 32 (1916). Los Angeles PO; Zubin Mehta, conductor.  
Decca VIV 21 8

**Schubert, F.** (1797-1828). Marche militaire. Vienna PO; Hans Knappertsbusch, conductor.  
Decca VIV 69 5

**Harty, H.** (1879-1941). In Ireland fantasy. Colin Fleming, flute; Denise Kelly, harp; Ulster O; Bryden Thomson, conductor.  
Chandos ABRD 1004 9

**Puccini, G.** (1858-1924). Crisantemi. Berlin Radio SO; Riccardo Chailly, conductor.  
CD Decca 410 007-2 7

**Berlioz, H.** (1803-1869). Overture: Beatrice and Benedict (1862). Boston SO; Charles Munch, conductor.  
Time-Life STL 545 7

**Brahms, J.** (1833-1897). Geistliches Lied, op 30. Christ Church Cathedral Choir, Oxford; Colin Walsh, organ; Simon Preston, conductor.  
Decca VIV 45 6

**Smetana, B.** (1824-1884). The Moldau from Ma Vlast (1879). London SO; Stanley Black, conductor.  
Decca VIV 20 12

**Donizetti, G.** (1797-1848). Quoi! Vous m'aimez? from The daughter of the regiment (1840). Joan Sutherland, soprano; Luciano Pavarotti, tenor; Royal Opera House O; Richard Bonyngne, conductor.  
Decca SXLA 6858 7

**Mascagni, P.** (1863-1945). Regina coeli from Cavalleria rusticana (1890). Joan Hammond, soprano; Philharmonia Ch & O; Walter Susskind, conductor.  
WRC R 00162 7

**Ponchielli, A.** (1834-1886). Dance of the hours from La gioconda (1876). Dresden State O; Silvio Varviso, conductor.  
CD Philips 412 236-2 10

**Copland, A.** (b1900). An outdoor overture. Boston Pops O; Arthur Fiedler, conductor.  
DG 2584 027 9

**Strauss, J.** (1825-1899). Accelerations waltz, op 234. Vienna PO; Willi Boskovsky, conductor.  
CD Decca 411 932 8

**Brahe, M.** (1885-1956). Bless this house. Frank Patterson, tenor; Irish Prom O; Peter Knight, conductor.  
Philips 637 3015 3

## 7.00 THE JOY-A-JAZZ

Prepared and presented by Joya Jenson

Today marks the anniversary of the birth of many well-known and popular musicians and singers. Tonight Joya plays some of the music recorded by four of them: three Americans, Billy Eckstine, Johnny Mince and Louis Jordan, and Australia's own Dick Hughes.

## 8.00 OPERA OF THE MONTH

Prepared and presented by Alison Gyger

**Puccini, G.** (1858-1924). Turandot (1924). Opera in two acts. Libretto by Adami and Simoni after the play by Gozzi. First performed at La Scala, Milan, April 25, 1926.

**PRINCESS TURANDOT:** Joan Sutherland, soprano

**THE EMPEROR ALTOUM:** Peter Pears, tenor  
**TIMUR,** dethroned Tartar King:

Nicolai Ghiaurov, bass  
**CALAF,** his son: Luciano Pavarotti, tenor  
**LIU,** a slave girl: Montserrat Caballe, soprano  
**PING,** Grand Chancellor: Tom Krause, baritone

**PANG,** General Purveyor: Pier Francesco Poli, tenor

**PONG,** Head Cook: Piero de Palma, tenor

**A MANDARIN:** Sabin Markov, tenor

**THE PRINCE OF PERSIA:** Pier Francesco Poli, tenor

John Aildis Choir; Wandsworth School Boys' Choir; London PO; Zubin Mehta, conductor.

Decca SET 561-3 120

## Synopsis:

The action of the opera is set in Peking, in legendary times.

**Act I.** A Mandarin reads publicly the royal proclamation that whoever may answer the three riddles posed by Turandot may wed her; but any suitor (and a suitor must be a prince) who accepts the challenge of Turandot's three riddles and fails must lose his head. The crowd launches upon a noisy and bloodthirsty chorus calling for the executioner to prepare his sword for the forthcoming execution. During this crowd scene the Unknown Prince (Calaf) recognises his father Timur, the dethroned Tartar king, and rushes to greet him. Timur is overjoyed to see his son again, each having thought that the other was dead. Timur introduces Liu, a slave girl who explains to Calaf that she, although freed from her slavery, has voluntarily devoted her life to the care of the almost blind Timur; the reason for her devotion, she says, is that once, a few years previously, Prince Calaf smiled upon her, and that smile brought her such joy that her care of Timur was a very small measure with which to repay it.

The crowd's noisy cries for the executioner soften to the delicate invocation to the moon as evening falls upon the city. Immediately thereafter the condemned Prince of Persia is led by the palace guards through the square towards the executioner's block. His youthfulness and innocence evoke a sympathy in the crowd, and when Princess Turandot appears on the balcony of the palace the crowd falls to its knees (with the exception of Calaf), beseeching Princess Turandot to reprieve the young Persian prince. Calaf joins in their plea for mercy but is just as pre-occupied by the astonishing beauty of the Princess Turandot — 'divine bellezza'. The icy Turandot says nothing but merely by a gesture of her hand indicates that there is to be no reprieve for the Prince of Persia. The crowd leaves and Princess Turandot retires into the palace; Calaf declares his intention to attempt to solve the riddles of Turandot. Timur entreats him not to do this, pointing to the heads of unsuccessful suitors which have been impaled on the walls of the city. The cry of the Prince of Persia as he is executed and the shriek of the crowd is heard off stage, emphasising Timur's pleas to his son. Calaf will not heed these pleas, but rushes forward to strike the gong, only to be stopped by the three Ministers of State, Ping, Pang and Pong, who try to dissuade him. Timur requests Liu's intervention, and she, in the beautiful aria 'Signore, ascolta', begs Calaf not to bring upon himself a sure fate of death, leaving her and Timur alone in the world to die. Calaf replies in the most gentle and beautiful aria 'Non piangere, Liu' that he cannot resist the beauty of Turandot, and to the accompanying protests of Timur, Liu and the three Ministers of State he rushes to the gong, strikes it three times as the crowd rushes in to see who is the latest bold contender for the hand of Princess Turandot.

**Act II.** Ping, Pang and Pong express their wishes individually and jointly that they might be able to some day return to their quiet life instead of the continual business of arranging for executions of Turandot's suitors. Their thoughts are brought back to reality when the crowd gathers for Calaf's test. The Emperor, seated on a throne at the top of a long flight of stairs, himself entreats Calaf to give up his attempt, as he wishes no more bloodshed. Calaf however, begs to be allowed to

continue, and the Emperor relents, wishing him success. The proclamation is again read by a Mandarin, and Turandot appears at the top of the stairs of the palace. In the beautiful aria 'In questa reggia' she explains that her cruel behaviour towards men, and in particular her suitors is in revenge for the invasion of the city and the ravishing of a young princess, all of which took place well back in history. She then puts the three riddles to Calaf and, as he answers each in turn, her horror grows, as does the delight of the crowd. When he answers the three riddles, the Princess Turandot begs the Emperor not to hand her over to marry Calaf, but the Emperor declares that his word is sacred. In desperation she begs Calaf not to claim her as his own; and he declares that he will not claim her unless she is willing. He stipulates that he will put one question to her, namely, that if she can discover his name before dawn she will be freed from the vow to marry him, and he will submit to the executioner. Turandot nods her agreement, the Emperor expresses his wish that when morning comes Calaf will be able to claim Turandot, and the act ends with the crowd singing the praise of the Emperor.

**Act III.** Turandot has decreed that no one is to sleep until the name of the Unknown Prince has been discovered and in the palace gardens in the night every effort is being made to have Calaf reveal his name, but he sings of his confidence of ultimate victory in the aria 'Nessun Dorma'. Attempts are made to induce Liu to betray Calaf and after torture she stabs herself rather than allow herself to give away the life of Calaf. Calaf and Timur are appalled at Liu's death, and even the crowd is moved by her love and faithfulness to Calaf, and her body is carried from the stage as the whole chorus joins in a most beautiful lament. Turandot and Calaf are now left alone and Calaf reproaches Turandot for her cruelty. He woos her and kisses her, finally melting her resolution, and she admits that she has both feared and loved him since first she saw him. As dawn breaks he tells her who he is and in the final scene she knows the stranger's name — it is Love, and to the rejoicing of the crowd the curtain falls.

#### 10.05 CENTENARY OF FRANCESCO MERLI

- Verdi, G.** (1813-1901). Niun me tema from *Otello* (1887).  
Lebendige Vergangenheit LV 222 4
- Leoncavallo, R.** (1857-1919). Via di li! Un tal gioco, credetemi, from *I Pagliacci*. Francesco Carlo Galeffi, Giuseppe Nessi, Rosetta Pampanini.  
Lebendige Vergangenheit LV 162 4
- Verdi, G.** Nel fiero Anelito from *Aida* (1871). Giannina Arangi Lombardi, soprano.  
Lebendige Vergangenheit LV 222 4
- Terra addio from *Aida* (1871). Giannina Arangi Lombardi, soprano. 4
- Puccini, G.** (1858-1924). Non piangere liu from *Turandot* (1924). 3
- Nessun dorma from *Turandot* (1924). Lebendige Vergangenheit LV 162 (3 above) 3
- Francesco Merli, tenor; La Scala O; Lorenzo Molajoli, conductor. (all above)

#### 10.30 ANNOUNCER'S CHOICE

A selection of fine Australian music prepared by your presenter

#### 11.00 FAST AND STILL (2)

Prepared and presented by Martin Davidson

**Nancarrow, C.** (b1912). Studies nos 1 to 12 (1947-c55). Conlon Nancarrow, player piano. 1750 ARCH 1768, 1777, 1786, 1798 52

## Monday 9

#### MIDNIGHT

##### 12.00 PROPAGATION DISTURBANCE

Prepared by Paul Hurst and Mark O'Brien

Explores the many facets of radio broadcasting with emphasis on experimental radio compositions from Australia and around the world...

#### 1.00 POINT BLANK

Live contemporary performances by fresh young bands are a highlight of this programme. It also features guest artists selecting and discussing music ranging through the 60s and 70s to the innovative and shaking sounds of *now*.

#### 3.00 TILL DAWN

Classical music to dispel the darkness

#### 5.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

#### 9.00 THE WORLD OF CHILDREN

Prepared and presented by Marie-Louise Stenstroem

**Merikanto, O.** (1868-1924). From the world of children, op 31. Eero Heino, piano. BIS LP 198 21

**Wagner, R.** (1813-1883). Siegfried idyll (1870). Lausanne CO; Armin Jordan, conductor. Erato STU 7133 25

**Reger, M.** (1873-1916). Maria's lullaby. Adolf Fredrik School Choir; Bo Johansson, conductor. Bluebell Bell 158 2

**Tchakovsky, P.** (1840-1893). Waltz, from *Swan Lake*. Boston SO; Seiji Ozawa, conductor. CD DG 415 367-2 7

**Debussy, C.** (1862-1918). The children's corner, suite (1908). Victor Yeresko, piano. Melodyia C 01649-50 17

**Ravel, M.** (1875-1937). Mother Goose, suite (1910). Vienna SO; Gerd Albrecht, conductor. Atlantis 95 202 17

#### 10.30 CONCERT HALL

**Sibelius, J.** (1865-1957). Finlandia, op 26 (1899). Philharmonia O; Vladimir Ashkenazy, conductor. Decca SXL 7517 8

**Shostakovich, D.** (1906-1975). Satires, *Scenes of the past* (1960) (orch. Tischenko 1980). Irina Bogacheva, mezzo-soprano; USSR Ministry of Culture SO; Gennady Rozhdestvensky, conductor. Melodiya C10 22267 009 16

**Rachmaninov, S.** (1873-1943). Symphony no 2 in E minor, op 27 (1901). London SO; Andre Previn, conductor. HMV/WRC R 06294 58

#### 12.00 CONCERTO MISCELLANY

Prepared and presented by Earle King

**Mozart, W.** (1756-1791). Marriage of Figaro, overture (1778). London PO; Bernard Haitink, conductor. Philips 9500 882 4

**Vivaldi, A.** (1678-1741). Violin concertos 1 to 4, op 8 *Four seasons*, (1725). Pinchas Zukerman, violin; English CO. FMRS 36 44

**Mozart, W.** Piano concerto no 21 in C, K467 (1786). Artur Schnabel, piano; London SO; Malcolm Sargent, conductor. FMRS 4 29

**Handel, G.** (1685-1759). Trumpet concerto in D (c1720). Maurice Andre, trumpet; Jean-Francois Paillard CO. Erato STU 70759 7

#### 1.30 SMETANA AND BRUCH

Prepared by Ruth Warren

**Smetana, B.** (1824-1884). Two duets, *From the home country* (1880). Josef Suk, violin; Jan Panenka, piano. Supraphon SUAST 50464 13

**Bruch, M.** (1838-1920). Three pieces (1909-10). Harold Wright, clarinet; Boris Kroyt, viola; Murray Perahia, piano. Turnabout TV S 34615 12

#### 2.00 THE LAST YEARS OF TRUE CLASSICISM

By courtesy of The Argus Music Company



**Hummel, J.** (1778-1837). Septet in C, op 114, *Military* (1829). Judith Pearce, flute; Anthony Pay, clarinet; James Watson, trumpet; Marcia Crawford, violin; Christopher van Kampen, cello; Rodney Slatford, double bass; Ian Brown, piano. CRD 1090 30

24 Etudes, op 125: no 21 in B flat; no 22 in B flat minor; no 23 in F; no 24 in F minor (1833). Mary Louise Boehm, piano. Turnabout TV 334 562 9

La sentinelle, op 71 (c1815). Peter Maus, tenor; Erno Sebestyen, violin; Martin Ostertag, cello; Ihsyan Turnagoel, guitar; Werner Genuit, piano. Schwann VMS 1051 13

Piano concerto in A minor, op 85 (1821). Ivan Palovic, piano; Slovakian PO; Ladislav Slovak, conductor. Schwann VMS 2099 31

24 Etudes, op 125: no 1 in C; no 2 in C minor; no 3 in G; no 4 in G minor; no 5 in D; no 6 in D minor (1833). Mary Louise Boehm, piano. Turnabout TV 334 562 10

Trumpet concerto in D, WoO1 (1803). Wolfgang Basch, trumpet; Orpheus CO, New York. Orfeo S 117841 A 18



2MBS-FM



#### 4.00 HOGWOOD AND THE ACADEMY OF ANCIENT MUSIC ON COMPACT DISC

Prepared by Leigh James

**Mozart, W.** (1756-1791). Symphony no 39 in E flat, K543.  
CD L'Oiseau-Lyre 417 234-2 30

**Bach, J.S.** (1685-1750). Double violin concerto in D minor, BWV1043. Jaap Schroeder, Christopher Hiron, violins.  
CD Decca 400 080-2 15

**Werner, G.** (1693-1766). Christmas pastorella.  
CD L'Oiseau-Lyre 410 179-2 5

Academy of Ancient Music; Christopher Hogwood, harpsichord and director. (all above)

#### 5.00 SOUNDS DELIGHTFUL

Prepared and presented by Ann Ramsay

**Vivaldi, A.** (1678-1741). Violin concerto in F minor, RV297, *Winter* (1725). Simon Standage, violin; English Concert; Trevor Pinnock, director.  
Archiv 2534 003 8

**Wren, D.** (b1905). Serenade, op 11 (1937). Stockholm Sinfonietta; Esa-Pekka Salonen, conductor.  
BIS LP 285 14

**Poulenc, F.** (1899-1963). Piano concerto (1950). Cecile Ousset, piano; Boumremouth SO; Rudolf Barshai, conductor.  
HMV ASD 1077 851 20

**Elgar, E.** (1857-1934). Cello concerto in E minor, op 85 (1919). Julian Lloyd Webber, cello; Royal PO; Yehudi Menuhin, conductor.  
Philips 416 354-1 29

**Galuppi, B.** (1706-1785). Sonata II in A. Joerg Ewald Daehler, harpsichord.  
Claves D 603 7

**Elgar, E.** Variations on an original theme, op 36, *Enigma* (1899). Royal PO; Yehudi Menuhin, conductor.  
Philips 416 354-1 32

#### 7.00 JR MONTEROSE - JAZZ SAXOPHONIST

Prepared and presented by Martin Davidson

**Monterose, F.A.** (b1927). Wee-jay (1956). Ira Sullivan, trumpet; Horace Silver, piano; Wilbur Ware, double bass; Philly Joe Jones, drums.  
Blue Note 1536 (mono) 7

Green Street scene (1960). Rene Thomas, electric guitar; Hod O'Brien, piano; Teddy Kotck, double bass; Albert Heath, drums.  
Jazzland OJC1725 8

Green Street scene; You know that; Short bridge (1959). Tommy Flanagan, piano; Jimmy Garrison, double bass; Peta la Roca, drums.  
CD Jaro/Xanadu/DIW 33DIW303CD 19

Jr Monterose, tenor saxophone. (3 above) Marc V (1956). Jr Monterose Quintet.  
Blue Note 1536 (mono) 7

Spontaneous effort (1960). Rene Thomas Quintet.  
Jazzland OJC 1725 5

Straight ahead (1959). Jr Monterose Quartet.  
CD Jaro/Xanadu/DIW 33DIW33CD 6

#### 8.00 THE TIPPETT PROJECT

##### 2MBS-FM Workshop

##### (5) Recognition

**Mozart, W.** (1756-1791). Symphony no 41 in C, K551 *Jupiter*, last movement (1788). Academy of Ancient Music; Jaap Schroeder, Christopher Hogwood, directors.  
L'Oiseau-Lyre D172D4 12

**Handel, G.** (1685-1759). Suite no 13 in B flat (1733). Christopher Wood, harpsichord.  
Arion ARN 90609 8

**Tippett, M.** (b1905). Fantasia on a theme of Handel (1941). Margaret Kitchin, piano; London SO; Michael Tippett, conductor.  
RCA SER 5620 12

**Purcell, H.** (1659-1695). Fly swift, ye hours, Z369 (1691); Cinthia frown when'er I woo her, from *The double dealer* Z592 (1693). Paul Esswood, counter-tenor; Charles Medlam, bass viol; Johann Sonnleitner, harpsichord.  
Hyperion A66070 8

**Britten, B.** (1913-1976). Canticum I, op 40: My beloved in mine, and I am his (1947). Michael Sells, tenor; Evan Solomon, piano.  
TR TRC 117 7

**Tippett, M.** Cantata: Boyhood's end (1943). Peter Pears, tenor; Noel Mewton-Wood, piano.  
Argo DA 34 (mono) 12

**Beethoven, L.** (1770-1827). Piano sonata no 29 in B flat, op 106, *Hammerklavier*, last movement (1818). Paul Badura-Skoda.  
Astree AS909 11

**Tippett, M.** String quartet no 3 (1946). Lindsay Quartet.  
L'Oiseau-Lyre DSLO 10 31

#### 10.00 THANKS FOR THE MEMORY

Prepared and presented by Joe Neustatl

**Herbert, V.** (1859-1924). Sweet mystery of life. Tito Schipa, tenor.  
Legendary Recordings LR 142-5 (mono) 4

**Strauss, Josef** (1827-1870). Ernst und humor. Vienna CO; Paul Angerer, conductor.  
Intercord INT 180 814 (mono) 10

**Verdi, G.** (1813-1901). Plebe! Patrizi! Popolo! L'Austero dritto popular from Simon Boccanegra. Elisabeth Rethberg, soprano; Lawrence Tibbett, Giovanni Martinelli, Leonard Warren, baritones; Ezio Pinza, bass.  
Pearl GEMM 257/8 (mono) 9

**Straus, O.** (1870-1954). My hero from The chocolate soldier. Richard Tauber, tenor; Percy Kahn, piano.  
RCA VL 30 362 (mono) 3

**Lanner, J.** (1801-1843). Pesther waltz. Boskovsky Ensemble; Willi Boskovsky, conductor.  
Decca SXL 6344 (mono) 6

**May-Neubach.** A song goes round the world. Comedy Harmonists.  
Electrola 1C 148-32 255/56 (mono) 3

**Anon.** Ich bin ein lustiger student. Erich Kunz, baritone; Vienna Opera House O; Anton Paulik, conductor.  
Vanguard VSD 2020 (mono) 3

**Berlin, I.** (b1888). You're laughing at me. George Barclay, vocal; Mantovani and his O.  
WRC SH 386 (mono) 3

**Coward, N.** (1899-1973). Sail away. Noel Coward.  
WRC SHB 50 4

**Wijnobel, P.** Germany rag. Rene Ninforge, accordion.  
Elite SOLP 486 3

**Bastia, P.** Je tire ma reverence. Jean Sablon; O; Mario Bua, conductor.  
Pathe-Marconi 2 178-15428/9 4

#### 11.00 3.9.1 CANNIBALE

20th-century classical/electronic musics, tape c[ut] collage, musique concrete, environmental/industrial/other soundscapes, improvisation,

voice, text-sound poetry, experimental radio plays/soundtracks, the interface of recent sound/visual/performance art histories, and occasional mal/practices in radio...

incl.

#### Lung/Throat/Utterance

**Gregory Whitehead:** *Disorder speech*  
**Inuit Throat Songs:** *Eskimo women's music of Povungnituk*

**DIETER SCHNEBEL:** *Atemzuge* (1970-71) for three vocalists...

'... the direct, individualised communication of the articulators can no longer be separated from their respective psychic mood. This the less because the psychological factors of utterances do not only define the character of the objective and objectivated result, but also subjectivate it again, ... let sound out of the inner organs...' D.S.

## Friday 10

#### MIDNIGHT

##### 12.00 PHRASEOLOGY

Prepared by Simon Hayman

An eclectic vision of aural space which explores through individual musics and soundscapes the world's myths. This discourse is offered as a point of departure for the re-creation of an aural tradition and for the pure enjoyment of the ever-changing acoustic landscape.

#### 1.00 NO SILENCE

##### An audio collage

Prepared by Chris Wade

Environmental recordings — here defined as untreated recordings of locations in real time — from the sound library of the *Environment Tape Exchange* are combined with associated musics, industrial and otherwise... real sounds in an artificial context.

#### 3.00 TILL DAWN

Classical music to dispel the darkness

#### 6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

#### 9.00 FOR THE YOUNG

Prepared by Mary Ludlow

**Humperdinck, E.** (1854-1921). Hansel and Gretel overture (1893). Berlin PO; Herbert von Karajan, conductor.  
HMV ASD 4072 6

**Faure, G.** (1845-1924). Dolly suite, op 56 (1890). Magda Tagliaferro, Daniel Varsano, pianos.  
CBS D 37246 16

**Wagner, R.** (1813-1883). Siegfried idyll (1870). Lausanne CO; Armin Jordan, conductor.  
Erato STU 71333 18

**Ibert, J.** (1890-1962). Histoires, part I (1922). Francoise Gobet, piano.  
Metropole 2599 016 13

**Dohnanyi, E.** (1877-1960). Variations on a nursery song (1913). New Philharmonia O; Kazuhiro Koizumi, conductor.  
HMV ASD 3197 24

### 10.30 ANNOUNCER'S CHOICE

A selection of fine Australian music prepared by your presenter

### 12.00 THE GLORY OF VENICE

#### Giovanni Gabrieli

Prepared and presented by Elaine Hamilton

**Gabrieli, G.** (1557-1612). Intonation for organ on seventh tone; Motet: Deus qui beatum Marcum. Texas Boys' Choir; Gregg Smith Singers; Edward Tarr Brass Ensemble; E. Power Biggs, organ; Vittorio Negri, conductor. CBS ODA 5089 4

Canzon septimi toni no 2; Canzon duodecimi toni. Cleveland, Philadelphia and Chicago Brass Ensembles. CBS 60265 7

O Domini Jesu Christe (1597). Capella Antiqua Munich; Consort of viols; Konrad Ruhland, director. Telefunken SAWT 9456 3

Sonata tre tre violini (1615). John Holloway, Catherine Mackintosh, Simon Standage, violins. L'Oiseau-Lyre DSLO 605 4

Canzon a dodici in eco. Cleveland, Philadelphia and Chicago Brass Ensembles. CBS 60265 4

Buccinate in neomenia. Ambrosian Singers; Philip Jones Brass Ensemble; String Ensemble; Barry Rose, organ; Denis Stevens, conductor. Angel S 36443

Sonata XV a dodici (1597). Capella Antiqua Munich; Consort of viols; Konrad Ruhland, director. Telefunken SAWT 9456 6

Intonation for organ on ninth tone; Motet: In ecclesia. Texas Boys' Choir; Gregg Smith Singers; Edward Tarr Brass Ensemble; E. Power Biggs, organ; Vittoria Negri, conductor. CBS ODA 5089 9

Fuga del nono tono. Christopher Hogwood, chamber organ. L'Oiseau-Lyre DSLO 605 2

Canzona per sonare no 27; Canzon quarti toni. Cleveland, Philadelphia and Chicago Brass Ensembles. CBS 60265 7

### 1.00 THEIR VOICES SWEETLY BLEND

Prepared by Alice Barton

**Bach, J. S.** (1685-1750). Nun danket alle Gott from Cantata BWV79; Jesu, joy of man's desiring from Cantata BWV147; All glory, laud and honour from Cantata BWV415. Newington College Chapel Choir; Robert Ampt, organ; Elizabeth Swain, conductor. EMI YPRX 2253 9

**Irvine, J.** Grimond: The Lord is my shepherd (arr. Robertson). Philharmonic C Choir; David Temple, conductor. Hyperion A 66064 4

**Leifs, J.** (1899-1968). Requiem. Langholt Church Choir, Iceland; Jon Stefansson, conductor. BIS 239 5

**Morgan Nickols, J.** Bryn myrddin.

**Troyte, A.** Troyte's chant.

**Roberts, J.** Gwynfa.

**Probert, W.** Y faenol.

Treorchy United Choral Society; Richard Elfyn Jones, organ; Terry James, conductor. (4 above) Decca SKLA 7706 13

**Sigurbjornsson** (b1938). David 92; Hosanna. Langholt Church Choir, Iceland; Jon Stefansson, conductor. BIS LP 239 9

**Handel, G.** (1685-1759). Chandos anthem no 9: Praise the Lord (1717-20). 6

**Schubert, F.** (1797-1828). Gloria from Mass in E flat, D950 (1828). 4

**Verdi, G.** (1813-1901). Sanctus from Requiem mass (1874). 3

Mormon Tabernacle Choir; Columbia SO; Jerold Ottley, conductor. (3 above) CBS D37297

### 2.00 CLASSIC PROPORTIONS

Prepared and presented by Tom Bridges

**Bach, J. S.** (1685-1750). Partita in A minor, (c1717). Aurele Nicolet, flute. Archiv 2533 369 12

**Mozart, W.** (1756-1791). Symphony no 35 in D, K385 *Haffner* (1782). Concertgebouw O; Nikolaus Harnoncourt, conductor. Telefunken 6.42703 22

**Bartok, B.** (1881-1945). Violin concerto no 2 (1937-38). Andre Gortler, violin; Czech PO; Karel Ancerl, conductor. Supraphon 50696 40

**Mozart, W.** Quintet in E flat, K452. Vladimir Ashkenazy, piano; London Wind Soloists. Decca SXL 6252 25

**Schubert, F.** (1797-1828). Rondo in A, D438 (1816). Arthur Grumiaux, violin; New Philharmonia O; Raymond Leppard, conductor. Philips SAL 3660 14

### 4.00 AFTERNOON CONCERT

#### Into the 20th Century (1)

Prepared and presented by Marie-Louise Stenstroem

**Andree, E.** (1841-1929). Organ and brass symphony no 2. Olle Johansson, organ; Stockholm Music School Brass Ensemble; John Eriksson, conductor. Ariel LP 7 19

**Nielsen, C.** (1865-1931). Clarinet concerto, op 57 (1928). Olle Schill, clarinet; Gothenburg SO; Myung Whun Chung, conductor. CD BIS CD 321 25

**Francaix, J.** (b1912). Piano concerto (1936). Claude Francaix, piano. Luxembourg RO; Jean Francaix, conductor. Turnabout TV S 34552 17

**Rodrigo, J.** (b1902). Concierto para una fiesta. Pepe Romero, guitar; Academy of St Martin in the Fields; Neville Marriner, conductor. Philips 411 133-1 28

**Strauss, R.** (1864-1949). Symphonic fantasy from Die Frau ohne Schatten. Detroit SO; Antal Dorati, conductor. CD Decca 411 893-2 20

### 6.00 MUSIC FOR A SMALL ROOM

Prepared and presented by Marie-Louise Stenstroem

**Handel, G.** (1685-1759). Sonata for violin and basso continuo in A, op 1 no 3. English Concert. CD Archiv 415 497-2 8

**Beethoven, L.** (1770-1827). Sonata no 11 in B, op 22 (1799-1800). Emil Gilels, piano. CD DG 419 173-2 30

**Zelenka, J.** (1679-1745). Sonata no 5 in F (1721-22). Burkhard Glaetzner, Ingo Goritzki, oboes; Knut Soenstevold, bassoon; Siegfried Pank, bass viol; Achim Beyer, violone; Walter Bernstein, harpsichord. CD Capriccio 10 075 17

### 7.00 SPOTLIGHT

Prepared and presented by Ric Prestidge

In which we turn the spotlight on a particular aspect of jazz.

Among the artists featured tonight will be: Jimmie Noone's Alex Club Orchestra; The Kenny Clarke-Francy Boland Big Band, with Stan Getz; John Lewis and his Wonderful World of Jazz; and father and son guitarists, Bucky and John Pizzarelli.

### 8.00 DUTCH ROSTRUM

By courtesy of Radio Nederland

**Berlioz, H.** (1803-1869). Le carnaval romain, overture, op 9 (1843). Rotterdam PO; Simon Rattle, conductor. 9

**Kodaly, Z.** (1882-1967). Dances from Galanta (1933). Nederlands Radio PO; Hans Vonk, conductor. 16

**Bartok, B.** (1881-1945). Viola concerto, op posth. (1945). Matthias Maurer, viola; Concertgebouw O; Bernard Haitink, conductor. 24

**Ravel, M.** (1875-1937). Mother Goose, ballet (1915). Rotterdam PO; Simon Rattle, conductor.

Radio Netherlands transcription. (4 above)

### 9.30 MUSIC FROM ANKARA

By courtesy of the Turkish Consulate-General

**Erkin, C.** (1906-1972). Five album pieces, *Sensations* (1948). Itan Colechack, piano. 8

Sinfonietta for strings (1951). Ankara Radio CO; Gotthold Lessing, conductor. 18

TRT transcription. (2 above)

### 10.00 MUSICKE OF SUNDRIE KINDES

**Grandi, A.** (c1577-1630). Psalm: Dixit Dominus (1629). Trinity Boys Choir; Accademia Monteverdiana; Denis Stevens, conductor. Nonesuch H 71329 9

**Coperario, G.** (1575-1626). Suite in 3 parts. Leonhardt Consort. Telefunken 6.41131 7

**Anon.** Music from the Spanish Renaissance (early 16th C). Montreal Bach Choir; Consort of Viols; George Little, director.

**Coperario, G.** Fantasia in five parts. Leonhardt Consort. Telefunken 6.41131 (2 above) 3

**de la Rue, P.** (c1450-1518). Requiem. New London C Choir; James Wood, conductor. Amon Ra SAR 24 28

### 11.00 MUSIC AMONGST FRIENDS

**Beethoven, L.** (1770-1827). Ten variations on Mullers song: Ich bin der schneider kakadu, op 121a (1824). Pinchas Zukerman, violin; Jacqueline du Pre, cello; Daniel Barenboim, piano. HMV/WRC S 5271-5 19

String quartet no 10, op 74 *Harp* (1809). Italian Quartet. Philips 6500 180 33

# Saturday 11

## MIDNIGHT

### 12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Saturday's programmes

## 6.00 SATURDAY MORNING MUSIC

Prepared and presented by Jean Reisner

A varied programme of classical music for relaxed weekend listening

## 9.00 WHAT'S ON IN MUSIC

Prepared and presented by Janelle Cummins and Bob Tamock

A weekly programme which mixes music with a comprehensive round-up of live musical events happening in Sydney in the forthcoming week. These include opera, operetta, musical comedy, ballet and solo, chamber and orchestral concerts. The programme also covers prizes, scholarships, auditions and educational events in the field of music.

## 10.00 THE COLOURS OF THE KING

### The King in the USA

Prepared and presented by Roy Simmonds and Robert Smith

**Gigout, E.** (1844-1925). Grand chœur dialogue from six pieces d'orgue. John Longhurst, organ of Mormon Tabernacle, Salt Lake City, Utah. Philips 412 217-1 6

**Franck, C.** (1822-1890). Chorale no 1 in E. Jane Parker-Smith, organ of St Francis de Sales, Philadelphia. HMV ASD 3994 14

**Vierne, L.** (1870-1937). Carillon de Westminster. John Longhurst, organ of Mormon Tabernacle, Salt Lake City, Utah. Philips 412 217-1 7

**Franck, C.** Chorale no 2 in B minor. 13  
Chorale no 3 in A minor. 13

Marcel Dupre, organ of St Thomas Church, New York. (2 above)  
Philips 6587 500

## 11.00 FELLOWSHIP OF AUSTRALIAN COMPOSERS SOCIETIES PROGRAMME

Prepared by Ann Carr-Boyd

**Henderson, M.** (contemp.) Min Min light (1982). Australia Ensemble. 15

**Zwlich, E.** (contemp.) Symphony no 1, 1st movement (1983). Indianapolis SO; John Nelson, conductor. 7

**Henderson, M.** Larrikan's lot (1982). Chamber Group, Sydney musicians. 6

Sacred site (1983). David Kinsela, organ. 10  
ABC recording

## 12.00 NEW RELEASES

Our weekend survey of the latest releases and re-releases from the overseas and local catalogues features both compact discs and LPs.

## 2.00 JAZZ, FROM TRADITIONAL TO MODERN

Prepared and presented by Bruce Johnson

A programme that ranges over the whole history of jazz, venturing into blues and gospel, experimental and avant-garde, and beyond the confines of America.

Today's programme includes the music of Louis Jordan, Billy Eckstine, Dick Hughes, Lee Morgan, Mal Wilkinson, George Lewis and Billy Kyle.

## 3.00 DANCE IN AUSTRALIA

### 2MBS-FM PRODUCTION

A kaleidoscope of music and news from the dance world prepared and presented by Suzanne Davidson of the Australian Ballet, with Paul Maclay.

## 4.00 LISTENERS' CHOICE

Prepared and presented by Barbara Hallett

Listeners to 2MBS-FM may make a request by phoning 439 4777 and Barbara will arrange for its inclusion in the programme as soon as possible. Requesters will be advised in advance by phone or letter.

## 6.00 RYDER ROUND FOLK

A weekly magazine of folk music and events prepared and presented by Dermott Ryder

Every week at this time, Ryder Round Folk looks at different aspects of traditional and contemporary folk music at home and abroad, examines influences and attitudes and presents 'live' music, interviews, news, and up-to-the-minute details of folk action — Sydney, state and nationwide.

## 8.00 PIANISTS OF RENOWN

From Great Britain: Moura Lympny, the Doyenne of English Virtuosi; Peter Donohoe, the New Breed

Prepared by Ida Ferson

**Schubert, F.** (1797-1828). Piano quintet in A, D667 *Trout* (1819). Moura Lympny, piano; London SO Principals. 37  
HMV CFP 40085

**Mozart, W.** (1756-1791). Piano concerto no 21 in C, K467 (1785). Moura Lympny; Virtuosi of England; Arthur Davison, conductor. 28  
HMV FC 105

**Stravinsky, I.** (1882-1971). Three movements from *Petrushka* (1911-21). Peter Donohoe, piano. 17  
WRC WI 5281

**Rawsthorne, A.** (1905-1971). Piano concerto no 1 (1939). Moura Lympny; Philharmonia O; Herbert Menges, conductor. 18  
WRC R 05543/6

## 10.00 ALL CONTEMPORARIES

Prepared by Annie Schweitzer

**Couperin, F.** (1668-1733). Le parnasse ou L'Apotheose de Corelli. Ars Rediviva Ensemble Prague. 15  
Supraphon SUA 50536

**Ricciotti, C.** (1681-1756). Concertino no 1 in G (1736). Camerata Bern. 13  
Claves 30 234

**Bach, J.S.** (1685-1750). Sonata no 5 in F minor, BWV1018 (1717-23). Peter Csaba, violin; Zoltan Kocsis, piano. 20  
Hungaroton SLPX 12422

**Couperin, F.** La Francoise sonata and suite from Les nations (1726). Musica Antiqua Cologne. 20  
Archiv 410 901-1

**Vivaldi, A.** (1678-1741). Concerto in B minor for four violins, op 3 no 10 (1715). Camerata Bern; Joerg Ewald Daehler, harpsichord. 11  
Claves 30 234

## 11.30 ...AND SO TO BED

Prepared by Alice Barton

**Mozart, W.** (1756-1791). Eine kleine Nachtmusik, K525 (1787). Academy of St Martin in the Fields; Neville Marriner, director. 18  
Argo ZRGA 679

**Brahms, J.** (1833-1897). So wuensich ich ihr ein gute Nacht. Dietrich Fischer-Dieskau, baritone; Gerald Moore, piano. 2  
WRC S 4790

**Schumann, R.** (1810-1856). Der Sandmann, op 79 no 13. Elly Ameling, soprano; Joerg Demus, piano. 2  
Harmonia Mundi 20 29369-6

**Brahms, J.** (1833-1897). Sandmaenchen. Erich Kunz, baritone; Vienna State Opera O; Anton Paulik, conductor. 4  
WRC S 5394

# Sunday 12

## MIDNIGHT

### 12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Sunday's programmes

## 6.00 SUNDAY MORNING MUSIC

Prepared and presented by Valerie Haynes

A varied programme of classical music for relaxed weekend listening

## 9.00 A JOURNEY INTO FRANCE

Prepared by Sofia Boniecki

**Messiaen, O.** (b1908). Hymne (1932). French R & TV PO; Marius Constant, conductor. 13  
Erato STU 70673

**Saint-Saens, C.** (1835-1921). Violin concerto no 3, op 61 (1880). Henryk Szeryng, violin; Monte Carlo Opera O; Eduard van Remoortel, conductor. 27  
Philips 6580 016

**d'Indy, V.** (1851-1931). Sonata in E, op 63 (1907). Catherine Joly, piano. 37  
Cybelia CY 707

**Roussel, A.** (1869-1937). Bacchus et Ariane ballet (1931). French R & TV NO; Jean Martinon, conductor. 36  
Erato MUS 19048

## 11.00 VIVALDI AND BACH

Prepared by Ruth Warren

**Vivaldi, A.** (1678-1741). Bassoon concerto in A minor, RV497 (c1720). Klaus Thunemann, bassoon; I Musici. 11  
Philips 416 355-1

**Bach, J.S.** (1685-1750). Concerto in D minor (after Vivaldi), BWV596. Fernando Germani, organ. 13  
WRC S 4329

## 11.30 OPERA BUFFET

### 2MBS-FM PRODUCTION

A weekly operatic smorgasbord, featuring stars of Australian Opera, as well as news, views, 'what's on' and reviews. A painless way of keeping up to date with all things operatic.

## 12.00 AMERICAN BANDS OF THE 1920s AND EARLY 1930s

### The Seven Aces: 1923-1927

Prepared and presented by Alexander Craig

The Seven Aces were a small, white orchestra based in Atlanta, Georgia, their first director being pianist-arranger Byron Warner, followed by clarinettist, alto saxophonist and violinist, Ralph Bennett. With the possible exception of Atlantan trumpeter, Jack Cathcart, the Aces feature no familiar jazz names. Nevertheless, beginning as a mildly interesting 'hot dance' band, they developed into a fine jazz-oriented group comparable with the later New Orleans Rhythm Kings. During their short five-year career, The Seven Aces' reputation widened from the American South, to become a national one. Their fame was to outlive their 1927 break-up: in the early 30s, 'Ralph Bennett and His Seven Aces (All Eleven of 'Em)' became a pseudonym for the Brunswick-ARC house band which included such well-known musicians as Bunny Berigan, the Dorsey Brothers and Babe Russin; they made dozens of records for the company's Melotone, Panachord and Perfect labels. Today, we can enjoy the sixteen best performances of the original band, which have long become collectors' classics.

**Various** (1923-27). Warner's Seven Aces; Warner's Seven Aces, All Ten of 'Em; The Seven Aces, All Eleven of 'Em. Harlequin HQ 2030 50

## 1.00 FATHER AND SON IN CONCERT

Prepared by George Hilgevoord

**Mozart, W.** (1756-1791). Concertone in C, K190 (1773). Karl Steins, oboe; Heinrich Majowski, cello; Berlin PO; David Oistrakh, violin and director. EMI 191 02326 29

**Bruch, M.** (1838-1920). Violin concerto no 1 in G minor, op 26 (1866). Royal PO; David Oistrakh, conductor. DG 2544 032 24

**Mozart, W.** Sinfonia concertante in E flat, K364 (1779). Berlin PO; David Oistrakh, viola and director. EMI 191 02326 31  
Igor Oistrakh, violin. (all above)

## 2.30 AMADEUS

### Programme of the Sydney Mozart Society

Prepared by Martin Cooper

**Reutter, K.** (1708-1782). De profundis in C minor (Psalm 129). Choir and O of the Vienna Volksoper; Peter Maag, conductor. Turnabout Vox TV 34213-14 6

**Mozart, W.** (1756-1791). Symphony no 25 in G minor, K183. Pro Musica O; Jonel Perlea, conductor. Vox VUX 2201 17

String quintet in G minor, K516. Amadeus String Quartet; Cecil Aronowitz, viola. DG 2740 122 35

## 3.30 A LITTLE SCHUMANN

Prepared by Elaine Hamilton

**Schumann, R.** (1810-1856). Dedication in A flat (arr. Liszt-Goodman). Isador Goodman, piano. Philips 6508 002 4

Liederkreis, op 24 (1840). Brigitte Fassbaender, mezzo-soprano; Irwin Gage, piano. DG 415 519-1 21

## 4.00 SAINT-SAENS

Prepared by Grahame Scott

**Saint-Saens, C.** (1835-1921). Trio in F, op 18 (1863). Turnabout TVC 37002 25

Piano concerto no 1 in D, op 17 (1858). Philippe Entremont, piano; Toulouse Capitol O; Michel Plasson, conductor. CBS SBR 235 846 27

## 5.00 EVENSONG

Prepared and presented by Ann Ramsay

**Various.** Hymns: All my hope on God is founded; In Christ there is no east or west; Mine eyes have seen the glory of the coming of the Lord; Jesu, the very thought of thee. St Botolph's Choir, Boston, Lincolnshire; Eric Wayman, organ; David Wright, conductor. BBC REC 338 10

**Harris, W.** (1883-1973). Strengthen ye the weak hands; Bring us, O Lord God. Neil Archer, tenor; Christ Church Cathedral Choir, Oxford. Harry Bicket, organ; Francis Grier, conductor. ASV ALH 935 12

**Various.** Psalms 126, 65, 66, 67. King's College Choir, Cambridge; David Willcocks, organ and director. HMV CSD 3717 12

**Parry, C.** (1848-1918). Sunset and evening star.

**Bruckner, A.** (1826-1896). Locus iste a Deo factus est.

**Brahms, J.** (1833-1897). How lovely are thy dwellings fair.

Abbey Singers; Andrew Seivewright, organ and director. (3 above) Alpha ACA 528 14

**Howells, H.** (1892-1982). Te Deum. Christ Church Cathedral Choir, Oxford; Francis Grier, conductor. ASV ALH 935 9

**Various.** Hymns: Bright the vision that delighted; O brother man, fold to thy heart thy brother; Let all the world in every corner sing. Cantus Choro; Norman Kaye, organ; Peter Chapman, conductor. Move MS 3062 7

**Mozart, W.** (1756-1791). Kyrie in D minor, K341 (1781); Ave verum corpus, K618 (1791). Kiri Te Kanawa, soprano; Elizabeth Bainbridge, contralto; Ryland Davies, tenor; Gwynne Howell, bass; London Ch & SO; Colin Davis, conductor. Philips 6500 271 13

## 6.30 SUNDAY INTERLUDE

Prepared and presented by Ann Ramsay

**Paganini, N.** (1782-1840). Violin concerto no 1 in D, op 6 (1829-30). Michael Rabin, violin; Philadelphia O; Eugene Goossens, conductor. EMI 1C 037-82 112 29

## 7.00 MUSIC WEEKLY

### 2MBS-FM PRODUCTION

A magazine programme bringing you interviews with people who write, play, conduct, produce, teach, review and enjoy music; notable excerpts from our disc and tape recordings; notice of events, passages, forthcoming and retrospects, to help in keeping you up-to-date about people, places, performances, previews and postscripts.

## 8.00 RECENT SWISS MUSIC

Sponsored by the Swiss Australian Chamber of Commerce and Industry

**Haug, H.** (1900-1967). Elegy (1959). Edward Meylan, oboe; Lausanne CO; Hans Haug, conductor. CTS 49 7

**Schoeck, O.** (1886-1957). Sommernacht pastoral intermezzo (1945). Geneva Studio O; Paul Klecki, conductor. CTS 35 14

**Gagnebin, H.** (b1886). Rhapsodie. Brigitte Buxtorf, flute; Catherine Eisenhoffer, harp. CTS 41 7

**Martin, F.** (b1890). Petite symphonie concertante (1944). Emmy Huerlimann, harp; Hans Andrae, harpsichord; Rudolf Am Bach, piano; Collegium Musicum Zurich; Paul Sacher, conductor. CTS 42 21

## 9.00 VERSIONS AND VARIATIONS

### Folly's End

Prepared by John O'Connor

**Marais, M.** (1656-1728). Variations on Les folies d'Espagne (1701). Robert Aitken, flute. BIS LP 178 17

**Handel, G.** (1685-1759). Harpsichord suite in D minor (1720). Edgar Krapp, harpsichord. Eurodisc 300 003 420 8

**Bach, J. S.** (1685-1750). Mer hahn ein neue Oberkeet, BWV212, *Peasant cantata*. Lisa Otto, soprano; Dietrich Fischer-Dieskau, baritone; St Hedwig's Cathedral Choir members, Berlin; Berlin PO; Karl Foerster, conductor. HMV/WRC T 4087 30

## 10.00 CONTEMPORARIES

Prepared by Barrie Marchant

**Haydn, J.** (1732-1809). Andante and minuet. Juilliard Quartet. CBS MP 39553 12

**Hummel, J.** (1778-1837). Sonata in D, op 50. Ralph Holmes, violin; Richard Burnett, fortepiano. Amon Ra SAR 12 17

Piano concerto in C, op 44. Paul Kovac, piano; Bratislava C Ensemble; Vlatimil Horak, director. Schwann VMS 2098 42

**Schubert, F.** (1797-1828). Three military marches. Walter Klien, Beatrice Klien, piano. Vox 334 041 14

## 11.30 BAROQUE WOMEN COMPOSERS

Prepared by Bob Goodnow

**Strozzi, B.** (1619-1664). What can one do? Carol Plantamura, soprano; Beverly Lauridsens, bass viol; Juergen Huebscher, guitar. Leonarda LPI 123 12

**Jacquet de la Guerre, E.** (1666-1729). The slumber of Ulysses. John Ostendorf, bass-baritone; Bronx Arts Ensemble CO. Leonarda LPI 109 15



# Monday 13

## MIDNIGHT

### 12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Monday's programmes

### 6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

### 9.00 REFLECTIONS

Prepared by Ross Norton

**Schubert, F.** (1797-1828). Entr'acte from Rosamunde (1823). Gewandhaus O; Kurt Masur, conductor.  
CD Philips 412 432-2 8

**Dowland, J.** (1502-1626). Weep you no more, sad fountains. Elly Ameling, soprano; Rudolf Jansen, piano.  
CD Philips 412 216-2 2

**Elgar, E.** (1857-1934). Elegy, op 58 (1909). English String O; William Boughton, conductor.  
CD Nimbus 5008 5

**Bach, J. S.** (1685-1750). Sheep may safely graze. Toronto CO; Boyd Neel, conductor.  
CD Vox Cum Laude MCD 10012 6

**Dvorak, A.** (1841-1904). O could our love but lead us (1865). Cleveland Quartet.  
CD Pro Arte CDD 237 4

### 9.30 A SERENADE FROM SALZBURG

Prepared by Pat Bell

**Mozart, W.** (1756-1791). Serenade in D, K203 *Collareto*; March, K237 (1774). Collegium Aureum; Franz Josef Maier, violin and director.  
Harmonia Mundi 1C 067-19 99891 51

### 10.30 CONCERT HALL

Prepared by Pamela Linnett

**Stamitz, A.** (1754-1809). Concerto in G for two flutes and orchestra. Wuernttemberg CO; Joerg Faerber, conductor.  
Tudor 73043 17

**Bach, C. P. E.** (1714-1788). Flute sonata no 2 in E, Wq84. Aurele Nicolet, flute; Christiane Jaccottet, harpsichord.  
Eurodisc 200 164 366 13

**Masek, V.** (1755-1831). Sinfonia in D sharp (c1780). Prague CO; Frantisek Vajnar, conductor.  
Supraphon 1110 2809 24

**Vioti, G.** (1753-1824). Violin concerto no 22 in A minor (c1792). Lola Bobesco, violin; Rhine Palatinate State O; Kurt Redel, conductor.  
Forlane UM 3508 31

### 12.00 A JAZZ SANDWICH

Prepared and presented by Derrick Davey

Bass player Leroy Vinegar is 59 today so we shall hear an example of his work.

Also recordings by three ex Duke Ellington men: Cootie Williams, Johnny Hodges and Louis Belson, but playing away from the Duke's influence.

### 1.00 TCHAIKOVSKY CONCERT

Prepared by Leigh James

**Tchaikovsky, P.** (1840-1893). Capriccio italien, op 45. Chicago SO; Daniel Barenboim, conductor.  
CD DG 400 035-2 16

Symphony no 6 in B minor, op 74, *Pathetique*. Los Angeles PO; Carlo Maria Giulini, conductor.  
CD DG 400 029-2 36

### 2.00 AUSTRALIA WIDE

#### Monteverdi's Vespers of the Blessed Virgin

Produced by Charles Barton

Performed by the Sydney University Chamber Choir and Baroque Orchestra under the direction of Nicholas Routley.  
Recorded in the Great Hall of Sydney University, Easter 1986.

**Monteverdi, C.** (1567-1643). Vespers of the blessed Virgin. Sydney University Ch & CO; Nicholas Routley, conductor.

From the National Programme Service of the PBAA

### 3.30 FROM THE EARLY 20TH-CENTURY

Prepared by John Staats

**Nedbal, O.** (1874-1930). Simple Johnny, ballet suite (1908). Ostravia State PO; Otakar Trhlik, conductor.  
Supraphon 1 10 0835 25

**Britten, B.** (1913-1976). Violin concerto in D minor, op 15. Nora Grumlikova, violin; Prague SO; Peter Maag, conductor.  
Supraphon SUAST 50959 32

**Respighi, O.** (1879-1936). Adagio con variazioni (1921). Andre Navarra, cello.  
Supraphon SUAST 50689 10

**Martini, B.** (1890-1959). The frescos of Piero della Francesca.  
Czech PO; Karel Ancerl, conductor. (2 above)  
Supraphon SUAST 50109 18

### 5.00 WORKS DONE FOR TODAY

Prepared by Michael Sheehan

**Boccherini, L.** (1743-1805). Quintet no 2 in C (1799). Alexander Schneider, Felix Galimer, violins; David Soyer, Lynn Harrell, cellos; Alirio Diaz, guitar.  
Bach Guild HM 43 SD 23

**Nielsen, C.** (1865-1931). Symphony no 4, op 29 *The inextinguishable* (1916). Berlin PO; Herbert von Karajan, conductor.  
DG 2532 029 39

**Brahms, J.** (1833-1897). Violin concerto in D, op 77 (1878). Isaac Stern, violin; Philadelphia O; Eugene Ormandy, conductor.  
CBS GPS 29 41

**Wagner, R.** (1813-1883). Conclusion of Lohengrin (1850). Peter Hofmann, tenor; Elizabeth Connell, soprano; Bayreuth Festival Ch & O; Woldemar Nelsson, conductor.  
CBS 74 120 8

### 7.00 YOUR MONDAY DATE

Prepared and presented by Geoff Gilbert

Jazz from *Bunk* to *The Bird*

### 8.00 KNOW YOUR TENORS!

Prepared and presented by Max Krumbeck

**Ponchielli, A.** (1834-1886). Cielo e mar, from La Gioconda (1876).  
Hungaroton SLPD 12479 4

**Offenbach, J.** (1819-1880). Ha, wie in meiner Seel', from The tales of Hoffmann (1881).  
Preiser LV 10 3

**Verdi, G.** (1813-1901). Un di felice, from La Traviata (1853).  
Decca SETA 483 5

**Nikolayev.** No 1 from a set of nine songs.  
Melodiya C10 16587-8 1

**Gelbel.** Der Mai ist gekommen (arr. Rehfeld).  
Intercord INT 125 117 4

**Puccini, G.** (1858-1924). Excerpt from Madam Butterfly (1904).  
Angel 35821 11

Weep not, Liu, from Turandot (after 1926).  
Preiser LV 144 3

**Verdi, G.** Die Stunde ist heilig, from The force of destiny (1862).  
DG 2536 031 4

**Mozart, W.** (1756-1791). Ferrando's aria, from Cosi fan tutte (1791).  
Preiser LV 232 4

How sweet and fair this likeness is, from The magic flute (1791).  
EMI 1C 061-14 3921-1 4

**Nevin, E.** Der Rosenkranz.  
London OS 26153 3

**Mendelssohn, F.** (1809-1847). On wings of song.  
Sunday Opera SYO 8 4

**Puccini, G.** Nessun dorma, from Turandot (after 1926).  
EMI 1C 147-30 774/75 3

### 9.00 STORMY MONDAY

Two hours of the best in blues, R'n'B, soul, gospel, cajun and zydeco, with regular specials on artists, bands and musical styles.

There's a weekly guide to the local blues and R'n'B scene, and features on new releases, as well as occasional live broadcasts from our Studio C.

### 11.00 CROSSING THE DIVIDE

**Schubert, F.** (1797-1828). String quintet in C, D956 (1828). Sydney Quartet; Janos Starker, 1st cello.  
7 Records MLF 350 47

**Haydn, J.** (1732-1809). Divertimento in A, op 2 no 1 (1750). Australian CO.  
MBS 2 17

**Satie, E.** (1866-1925). Trois gnossiennes (1888). Aldo Ciccolini, piano.  
HMV OASD 2389 7

**Delius, F.** (1862-1934). Florida suite (1887). Ulster O; Vernon Handley, conductor.  
Chandos ABRD 1150 38

# Tuesday 14

### 1.00 POOR WHITE TRASH

Parts 1 and 2

Presented by Ian Hartley and Marc Dekenzo

Transit music, pop montage, movie music, performance radio, sound performance and radio theatre

### 3.00 TILL DAWN

Classical music to dispel the darkness

### 6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

### 9.00 MASTERS OF OUR CENTURY

Prepared by Annie Schweitzer

**Respighi, O.** (1879-1936). Violin concerto *Gregorian* (1921). Takako Nishizaki, violin; Singapore SO; Choo Hoey, conductor. Hong Kong 6.220152 31

**Shostakovich, D.** (1906-1975). String quartet no 7 in F sharp minor, op 108 (1954). Borodin Quartet. Melodiya EL 270338 1 13

**Janacek, L.** (1854-1928). Tema con variazioni (1880). Ivan Klansky, piano. Supraphon 1111 2976 9

**Prokofiev, S.** (1891-1953). Piano concerto no 3 in C, op 26 (1921). Nikolai Petrov, piano; Moscow Radio Large SO; Gennady Rozhdestvensky, conductor. Melodiya C 01417-18 26

### 10.30 THE DETROIT SYMPHONY

Prepared by Bob Goodnow

**Chabrier, E.** (1841-1894). Danse slave. Paul Paray, conductor. Fontana 6747 171 5

**Strauss, R.** (1864-1949). Till Eulenspiegel's merry pranks (1895). CD Decca 400 085-2 15

**Stravinsky, I.** (1882-1971). The rite of Spring (1913). Decca SXDL 7548 34

**Bartok, B.** (1881-1945). Music for strings, percussion, and celesta (1936). Antal Dorati, conductor. (3 above) Decca 411 894-1 29

Detroit SO. (all above)

### 12.00 YOUNG PERFORMERS

Sharon Swift, clarinet

Eligible for the *Vogels-2MBS-FM Young Performers Award*

### LIVE FROM 2MBS-FM

### 1.00 LA BELLE FRANCE

Prepared by Grahame Scott

**Offenbach, J.** (1819-1880). Gaité parisienne (arr. Rosenthal). French NO; Lorin Maazel, conductor. CBS SBR 236 016 15

**Trad.** Songs of the Auvergne (arr. Canteloube). Victoria de los Angeles, soprano; Paris Lamoureux O; Jean-Pierre Jacquillat, conductor. HMV OASD 3134 7

**Massenet, J.** (1842-1912). Scenes pittoresques (1871). Monte Carlo N Opera O; John Eliot Gardiner, conductor. Erato STU 71210 17

**Berlioz, H.** (1803-1869). March to the scaffold, from *Symphonie fantastique*, op 14 (1830). French National RO; Jean Martinon, conductor. HMV SMP 0030 5

**de Lisle, R.** The Marseillaise (arr. Berlioz). Andrea Guiot, soprano; Claude Cales, baritone; Petits Chanteurs; Croix de Bois; N Opera T Choir; Paris O; Jean-Pierre Jacquillat, conductor. HMV SMP 0030 7

### 2.00 MUSIC WEEKLY

### 2MBS-FM PRODUCTION

A repeat of last Sunday's programme of interviews with people in and behind the music

### 3.00 MASTERWORKS

By courtesy of CBS Records



**Beethoven, L.** (1770-1827). Piano concerto no 1 in C, op 15 (1798). Murray Perahia, piano; Concertgebouw O; Bernard Haitink, conductor. CBS IM 42177 39

**Berg, A.** (1885-1935). Chamber concerto for piano and violin with 13 wind instruments (1925). Isaac Stern, violin; Peter Serkin, piano; London SO members; Leonard Bernstein, conductor. CBS M 42139 37

**Nielsen, C.** (1865-1931). Symphony no 1 in G minor, op 7 (1892). Swedish Radio SO; Esa-Pekka Salonen, conductor. CBS IM 42321 33

### 5.00 TUESDAY CONCERT

Prepared and presented by David Worobin

**Handel, G.** (1685-1759). Organ concerto no 1 in G minor, op 4 (1738). Herbert Tachezi, organ; Concentus Musicus Vienna; Nikolaus Harnoncourt, director. Telefunken 6.42658 14

**Bach, C.P.E.** (1714-1788). Oboe concerto in B flat, Wq165 (1765). Peter Pongracz, oboe; Franz Liszt CO; Janos Rolla, conductor. Hungaraton SLPX 12120 24

**Schubert, F.** (1797-1828). Mass no 5 in A flat, D678 (1822). Marlee Sabo, soprano; Jan DeGaetani, mezzo-soprano; Paul Sperry, tenor; Leslie Guinn, baritone; Carleton College Choir; St Paul CO; Denis Russell Davies, conductor. Nonesuch H 71335 45

**Mozart, W.** (1756-1791). Violin concerto no 4 in D, K218 (1775). Valery Klimov, violin; USSR SO; Maris Jansons, conductor. Melodiya C10 17421 2 24

### 7.00 ROBIN'S NEST OF JAZZ

Prepared and presented by Robin Forsaith

This is an hour of mainstream-to-modern jazz. Tonight Robin will play mostly blues singers, or blues anyway. One of the albums will be *Jimmy Witherspoon sings the Blues*, recorded for AIM Records with a local rhythm section and, indeed, local band from Melbourne: Peter Gaudin, Mal Wilkinson, Richard Miller, Bob Sedergreen, Derek Capewell and Allan Browne.

### 8.00 NEW RELEASES

Our weekly survey of the latest releases and re-releases from the overseas and local catalogues features both compact discs and LPs.

### 10.00 DVORAK'S CHAMBER MUSIC

**Dvorak, A.** (1841-1904). String quartet in G, op 106 (1895). Vlach Quartet. Supraphon SUAST 50172 38

Piano quintet in A, op 81 (1887). Emmanuel Ax, piano; Cleveland Quartet. RCA ARL1 2240 41

### 11.30 INTIMATE SCHUMANN

Prepared by Elaine Hamilton

**Schumann, R.** (1810-1856). Tragoedie, op 64 no 3 (1841). Brigitte Fassbaender, mezzo-soprano; Irwin Gage, piano. DG 415 519-1 5

Adagio and allegro in A flat, op 70. Friedrich Juergen, cello; Eckart Sellheim, piano. CBS SBR 235946 10

An den Sonnenschein, op 36 no 4; Ich wander nicht, op 51 no 3; Der frohe Wandersmann, op 77 no 1; Der Einsiedler, op 83 no 3; Der Nussbaum, op 25 no 3. Peter Schreier, tenor; Norman Shetler, piano. Eurodisc 88 313 KK 12

## Wednesday 15

### 12.00 JAZZ: ANOMIE

Prepared by Alessio Cavallaro

Film jazz cool jazz free jazz punk jazz fake jazz be-bop!!

### 1.00 BALLISTIC AFFAIR

Music of the Caribbean, focusing on Jamaican reggae. Other featured styles include calypso, soca and Martinique.

### 3.00 NEW RELEASES

A repeat of last night's survey of the latest LPs and compact discs from the overseas and local record catalogues

### 5.00 MUSIC WEEKLY

### 2MBS-FM PRODUCTION

A repeat of last Sunday's magazine programme of interviews with people who write, play, conduct, produce, teach, review and enjoy music, to keep you up-to-date about people, places, performances, previews and postscripts.

### 6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

### 9.00 OBOE, STRINGS AND KEYBOARD

Prepared by Pamela Linnett

**Bach, C.P.E.** (1714-1788). Oboe sonata in G minor, Wq135. Michel Piguet, oboe; Colin Tilney, harpsichord. Harmonia Mundi 1C 069-99 939 11

**Tartini, G.** (1692-1770). Cello concerto in A. Mstislav Rostropovich, cello; Collegium Musicum Zurich; Paul Sacher, director. DG 2543 517 15

**Telemann, G.** (1681-1767). Fantasies in the Italian style: no 3 in A; no 4 in E minor. Robert Veyron-Lacroix, harpsichord. Record Society S 6295 10

**Stanic, J.** (1717-1757). Oboe concerto. Ian Adamus, oboe; Suk CO; Tomas Koutnik, conductor. Supraphon 111 0 3174 19

<b>Bach, C.P.E.</b> Symphony no 5 in B minor. English Concert; Trevor Pinnock, conductor. CD Archiv 415 300-2		11
<b>Handel, G.</b> (1685-1759). Suite no 2 in F. Kenneth Gilbert, harpsichord. Harmonia Mundi HMC 90447		8
<b>Telemann, G.</b> Oboe concerto in E minor. Adelaide CO; Richard Dival, conductor. Sarec ACR 1002		8
<b>10.30 CONCERT HALL</b> Prepared by Ruth Warren		
<b>Hughes, R.</b> (b1912). Synthesis (1969). Melbourne SO; Willem van Otterloo, conductor. RCA VRL1 0192		10
<b>Hanson, R.</b> (1913-1976). Episodes on an English folk song, Tarry Trowers, op 24 (1948-49). Gabriella Pusner, piano. MLF 196		18
<b>Strauss, R.</b> (1864-1949). An alpine symphony (1911). Saxon State O; Karl Boehm, conductor. Heliodor 89 594		52
<b>12.00 THE SOUND OF JAZZ</b> Prepared and presented by Kevin Jones		
Vintage Oscar Peterson from 1952 with Barney Kessel, guitar and Ray Brown, bass. The pianist interprets the music of America's greatest white composer. ( <i>The George Gershwin songbook</i> Verve 823 249-1). The attractive <i>A study in blue</i> is the best of this bunch of 1938-39 recordings by Erskine Hawkins and his Orchestra (RCA PM 43257).		
<b>Gershwin, G. &amp; I.</b> The man I love; Fascinating rhythm; It ain't necessarily so; Somebody loves me; Strike up the band; I've got a crush on you (1952). Oscar Peterson Trio. Verve 823 249-1 (mono)		
<b>David-Livingston.</b> What do you know about love? (1938)		
<b>Clinton, L. A.</b> study in blue.		
<b>Brooks, S.</b> Easy rider.		
<b>Parrish-Hawkins.</b> Because of you.		
<b>Gilbert-Sullivan.</b> I, the living I; Let the punishment fit the crime (1939).		
<b>Hawkins-Parrish.</b> Swing out.		
<b>Low-Hawkins.</b> Raid the joint.		
Erskine Hawkins and his Orchestra. (8 above) RCA PM 43257 (mono)		
<b>1.00 WEDNESDAY MATINEE</b> <b>From the Steppes</b> Prepared and presented by Audrey Manning		
<b>Tchaikovsky, P.</b> (1840-1893). Festival overture on the Danish national anthem (1866). London SO; Geoffrey Simon, conductor. CD Chandos CHAN 8310/11		13
<b>Balakirev, M.</b> (1837-1910). Symphonic poem, Russia (1884). USSR Academic SO; Yevgeny Svetlanov, conductor. Melodiya C10 10437 8		14
<b>Tchaikovsky, P.</b> The nightingale; Blessed is he that smiles (1887089). Vadim Korshunov, tenor; USSR Russian Ch; Alexander Sveshnikov, conductor. WRC R 03707		9
<b>Ljapunov, S.</b> (1859-1924). Piano concerto no 2 in E, op 38. Alexander Bakhchiev, piano; Moscow Radio SO; Boris Khaikin, conductor. WRC R 03138		18
<b>Tchaikovsky, P.</b> Manfred symphony, op 58 (1885). London SO; Michael Tilson Thomas, conductor. CBS SBR 236028		55
<b>3.00 20TH-CENTURY COMPOSERS</b> Prepared by John Staats		
<b>Nedbal, O.</b> (1874-1930). From tale to tale, excerpts (1908) (arr Trhlik). Ostrava State PO; Otakar Trhlik, conductor. Supraphon 1 10 0835		24
<b>Martinu, B.</b> (1890-1959). Sinfonietta giocosa (1940). Jan Panenka, piano; Czech PO; Zdenek Kosler, conductor. Supraphon 410 219		31
<b>Prokofiev, S.</b> (1891-1953). Sinfonia concertante, op 125 (1952). Andre Navarra, cello; Czech PO; Karel Ancerl, conductor. Supraphon SUAST 50 689		37
<b>Britten, B.</b> (1913-1976). Fantasy (1932). Vitezslav Hanus, oboe; Janacek Quartet. Supraphon SUAST 50960		15
<b>5.00 EARLY EVENING CONCERT</b> Prepared and presented by Brendan Walsh		
<b>Schubert, F.</b> (1797-1828). Act III entr'acte from Rosamunde, D797 (1823). Swiss Romande O; Ernest Ansermet, conductor. Decca VIV 15		7
<b>Caballero, M.</b> (1835-1906). El duo de la Africana. Pilar Lorengar, soprano; Placido Domingo, tenor; ORF SO; Garcia Navarro, conductor. CBS IM 39210		6
<b>Heuberger, R.</b> (1850-1914). Overture: The opera ball (1898). Sydney SO; Patrick Thomas, conductor. Philips 411 143		8
<b>Rimsky-Korsakov, N.</b> (1844-1908). Polonaise from Pan voyevoda suite. Bolshoi TO; Mark Erhler, conductor. WRC R 06039		5
<b>Rachmaninov, S.</b> (1873-1943). Russian song, op 11 no 3. Osipov Balalaika O. WRC R 05837		6
<b>Elgar, E.</b> (1857-1934). Meditation from The light of life, op 29. Noel Rawsthorne, organ; Royal Liverpool PO; Charles Groves, conductor. Arabesque 8002		8
<b>Bernstein, L.</b> (b1918). Overture: Candide (1956). Boston Pops O; John Williams, conductor. Philips 6514 186		4
<b>Flotow, F.</b> (1812-1883). M'appari tutt'amor... Ach, so fromm from Martha (1847). Placido Domingo, tenor; London SO; Nello Santi, conductor. RCA LSC 3251		4
<b>Suppe, F.</b> (1819-1895). Light cavalry overture (1836). Berlin PO; Herbert von Karajan, conductor. CD DG 415 377-2		8
<b>Khachaturian, A.</b> (1903-1978). Sabre dance from Gayaneh (1939-42). James Galway, flute; Royal PO; Myung-Whun Chung, conductor. RCA VRL1 7495		3
<b>Chopin, F.</b> (1810-1849). Polonaise no 6 in A flat, op 53; Mazurka no 5 in B flat, op 7 no 1. Artur Rubinstein, piano. Time-Life STL PO1		10
<b>Sibelius, J.</b> (1865-1957). Lemminkainen's homeward journey, op 22 no 4. Morton Gould O. Time-Life STL 562		6
<b>Goldmark, K.</b> (1830-1915). Ballet music from The Queen of Sheba, op 27. NSW State Conservatorium of Music Opera School Singers; Sydney SO; John Lanchbery, conductor. HMV OASD 7596		13
<b>Lanner, J.</b> (1801-1843). The romanticists. Vienna Volksoper O; Franz Bauer-Theussl, conductor. CD Philips 412 883-2		9
<b>Puccini, G.</b> (1858-1924). Intermezzo from Manon Lescaut (1893). Dresden State O; Silvio Varviso, conductor. CD Philips 412 236-2		5
<b>7.00 THE JOY-A-JAZZ</b> <b>Coltrane's Lush Life</b> Prepared and presented by Joya Jenson		
Joya features tonight an extended version of Billy Strayhorn's <i>Lush life</i> , played by John Coltrane on tenor saxophone, with Donald Byrd on trumpet, Red Garland at the piano, Paul Chambers on bass and Louis Hayes, drums. This piece is the title track on a re-issue of Coltrane recordings on the Prestige label.		
<b>8.00 THE KNOT GARDEN</b> <b>Part of the Tippett Project</b> Prepared and presented by David McDonald		
<b>Tippett, M.</b> (b1905). The knot garden. Opera in three acts; libretto by composer. First performed Royal Opera House, 2 December 1970.		
<b>FABER</b> , a civil engineer, aged about 35: Raimund Herinx, baritone		
<b>THEA</b> , his wife, a gardener: Yvonne Minton, mezzo-soprano		
<b>FLORA</b> , their ward, an adolescent girl: Jill Gomez, soprano		
<b>DENISE</b> , Thea's sister, a dedicated freedom-fighter: Josephine Barstow, soprano		
<b>MEL</b> , a Negro writer in his late twenties: Thomas Carey, baritone		
<b>DOV</b> , his white friend, a musician: Robert Tear, tenor		
<b>MANGUS</b> , an analyst: Thomas Hemsley, baritone		
Colin Davis, conductor. Philips 6700 063		80
<b>Synopsis</b>		
<b>Act I: Confrontation.</b> Husband and wife, Faber and Thea, have invited Mangus, an analyst, to stay with them and help them with Flora, their ward. Faber has been making advances to Flora, which Thea resents, urging her husband to be rather a father to their ward. Mangus perceives that they are continually quarrelling — but, cannot he, a modern Prospero, achieve his aim? Later, Flora tells Thea that Denise, Thea's disfigured sister, is due home that very day. Flora is next wandering among the flowers when she sees Dov disguised as Ariel, a water nymph seeking the negro Mel, dressed as the fish-like Caliban. They soon introduce themselves as Mel, a writer, and Dov his lover, a musician. Thea and Mangus enter with some drinks. Mangus, who has been wishing to stage The Tempest, leaves with Flora to get more costumes, while Thea tries to seduce Mel, much to Dov's dismay. Faber returns and is drawn to Dov, but before he can make any advances Thea and Mel appear. Tension builds, but Flora, rushing in to announce Denise's arrival, breaks it. Denise is still tormented and sings of her suffering while the former situations between the confused lovers remain unchanged.		
<b>Act II: Labyrinth</b> (Imagine a series of puppet-like sequences).		
1. Thea and Denise: Their conversation reveals their weaknesses; Thea's relationship to Faber: Denise wanting love.		

2. Faber and Denise: Faber speaks of Thea's aloofness (though he needs her). Denise avers that she is strong inwardly as he should be.
3. Flora and Faber: Faber tries to rape the girl.
4. Thea and Faber: In anger, she horsewhips him.
5. Dov and Faber: Faber tries to win Dov, but the turning Knot Garden (labyrinth) prevents this.
6. Mel and Dov: Mel is angry with Dov for being tempted by something which is not a real human relationship, and urges Dov to discover himself more fully.
7. Denise and Mel: Denise is drawn to Mel by his colour. The whole labyrinthine garden begins to spin.
8. In rapid, film-like sequences the situations becomes tense.
9. The nightmare clears. Dov seems to be attracted to Denise and they sing rapturously, but Mel's shadow dispels everything.

**Act III. Charade.** Mangus seeks to resolve all by staging *The Tempest*. Thea and Denise are watching.

1. Mangus sets up Prospero's island, where each may see their real selves more truthfully by acting out certain roles. The cast is Mangus-Prospero, Dov-Ariel, Mel-Caliban, Flora-Miranda, and Faber-Ferdinand.
2. Dov is in a tree which Mangus splits to show his power to Flora. Dov falls down on Mel (which is not part of the charade).
3. Denise cannot take this philosophical approach, preferring clear-cut issues.
4. Flora is asleep, Dov is on guard and Mangus watches. Mel tries to rape Flora but is prevented by Denise.
5. Denise is appalled by Mel's action and leaves but he follows her at Dov's urging. Mangus is anxious to continue the play.
6. Flora and Faber play chess. She overturns the board and leaves with Dov, revealing her close relationship with Faber.
7. Faber is at first confused and believes the play has gone wrong but eventually his mind clears and he is set back on the path towards Thea and the renewal of their marriage.
8. After a final charade in which the characters enact a courtroom scene, Magnus dismisses the whole idea.
9. Magnus realises he cannot solve the problem. Each has learnt that the acceptance of all we contain is the only hope — leading to a fuller relationship with others. Mel leaves with Denise; Flora, now independent, dances alone, while Dov is drawn after Mel and Denise. His future is found beyond the opera in Songs for Dov (to be heard tomorrow at 3 pm). Magnus leaves.
10. Epilogue. Thea and Faber are alone in the garden where they rediscover each other. They put aside what they are doing and unite their desire and imagination in one another. This is not a happily ever after ending but a new beginning.

### 9.30 FOUR HANDS

Prepared by Grahame Scott

- Lutoslawski, W.** (b1913). Variations on a theme by Paganini (1941). 5
- Rachmaninov, S.** (1873-1943). Suite no 2, op 17 (1900-01). 20
- Martha Argerich, Nelson Freire, pianos. (2 above)
- Philips 6514 369 20

### 10.00 LATE ROMANTICISM

Prepared and presented by Martin Davidson

- Ferguson, H.** (1908). Octet, op 4 (1933). Nash Ensemble. 21
- Hyperion A 66192
- Schoenberg, A.** (1874-1951). Ein Stelldichein (1905). Antony Pay, clarinet; Janet Craxton, oboe; Nona Liddell, violin; Jennifer Ward Clarke, cello; John Constable, piano; David Atherton, conductor. 6
- Decca SXLK 6660-4
- Verklarte Nacht, op 4 (1899). Ani Kavafian, Yuuko Shiokawa, violins; Walter Trampler, Hellchiro Ohyama, violas; Ralph Kirshbaum, Timothy Eddy, cellos. 28
- Nonesuch D 79028

### 11.00 FAST AND STILL (3)

Prepared and presented by Martin Davidson

- Nancarrow, C.** (b1912). Seven canonic studies nos 13-19 (c1955). Conlon Nancarrow, player piano. 13
- 1750 ARCH 1777, 1786, 1798
- Scelsi, G.** (b1905). Trilogia, *The three ages of man* (1957-61). Frances-Marie Utti, cello. 40
- FORE 6



## Thursday 16

### MIDNIGHT

#### 12.00 STOPS/GAPS/MEASURES

Prepared and presented by Rik Rue

A programme which spans a wide range of music and sounds, from regional environmental works, text-sound and sound experimentation to local and international new music

#### 1.00 THE GARDEN OF ALLAH

A handful of bongos and a slice of bread? In search of the lost treasures of the Garden of Allah.

#### 3.00 TILL DAWN

Classical music to dispel the darkness

#### 6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

#### 9.00 GREAT MASTER, GREAT PUPIL

**Eugene Ysaye and David Oistrakh**

Prepared by Ida Ferson

- Ysaye, E.** (1858-1931). Three sonatas: no 1 in G minor; no 5 in G; no 6 in E. Charles Castleman, violin. 33
- Nonesuch 71408
- Beethoven, L.** (1770-1827). Romances: in G, op 40; in F, op 50. David Oistrakh, violin; Royal PO; Eugene Goossens, conductor. 16
- DG 2563 680
- Ysaye, E.** Three sonatas: no 2 in A minor; no 3 in D minor; no 4 in E minor. Charles Castleman, violin. 33
- Nonesuch 71408

### 10.30 CONCERT HALL

Prepared by Lachlan Benson

- Mahler, G.** (1860-1911). Suite from orchestral works by J.S. Bach (1909). Martin Ulrich Senn, flute; Peter Schwarz, harpsichord; Peter Siegele, organ; Berlin Radio SO. 24
- CD Schwann 11637
- Mendelssohn, F.** (1809-1847). Concerto in E for two pianos and orchestra (1823). Anthony Paratore, Joseph Paratore, pianos; RIAS Sinfonietta Berlin; Uros Lajovic, conductor. 28
- CD Schwann 11088
- Tubin, E.** (1905-1982). Symphony no 5 in B minor (1946). Bamberg SO; Neeme Jaervi, conductor. 30
- CD Bis 306

### 12.00 CONCERTO MISCELLANY

Prepared and presented by Earle King

- Beethoven, L.** (1770-1827). King Stephen overture, op 117 (1812). Philharmonia O; Otto Klemperer, conductor. 8
- Columbia SAXO 2373
- Bartok, B.** (1881-1945). Concerto for orchestra (1944). Chicago SO; Fritz Reiner, conductor. 37
- FMRS 90
- Beethoven, L.** Piano concerto no 5 in E flat, op 73 *Emperor* (1809). Emil Gilels, piano; Cleveland O; George Szell, conductor. 39
- WRC R 00639

### 1.30 WOODWIND QUINTETS

Prepared by Bob Goodnow

- Danzi, F.** (1763-1826). Quintet, op 68 no 2. Soni Ventorum. 21
- Crystal 251
- Ibert, J.** (1890-1962). Three short pieces. Dorian Quintet. 7
- Turnabout TV 34507

### 2.00 MELODIYA CONCERT

By courtesy of New Era Records



Prepared and presented by Elaine Hamilton

- Saint-Saens, C.** (1835-1921). Film music: L'assassination du Duc de Guise. USSR Ministry of Culture SO; Gennady Rozhdestvensky, conductor. 18
- Melodiya C10 20459 009
- Svetlanov, Y.** (b1928). Piano concerto in C minor (1976). Nikolai Petrov, piano; USSR SO; Yevgeny Svetlanov, conductor. 22
- Melodiya C10 10313 14
- Scriabin, A.** (1872-1915). Dreams, op 24. Melodiya C10 10585 6 6
- Prometheus, poem of fire, op 60 (1910-11). Melodiya C10 14113 14 23
- USSR Academic SO; Yevgeny Svetlanov, conductor. (2 above)
- Francaix, J.** (b1912). Suite from film, Napoleon. Gennady Rozhdestvensky, Victoria Postnikova, piano. 9
- Melodiya C10 20459 009
- Glazunov, A.** (1865-1936). Stepan Razin, symphonic poem, op 13. USSR Academic SO; Yevgeny Svetlanov, conductor. 16
- Melodiya C10 10585 6
- Rachmaninov, S.** (1873-1943). Daisies, op 38 no 3; Prelude in C sharp minor, op 3 no 2; Vocalise, op 34 no 14. Emil Gilels, piano. 12
- Melodiya C10 15209 10



#### 4.00 HOGWOOD AND THE ACADEMY OF ANCIENT MUSIC ON COMPACT DISC

Prepared by Leigh James

- Mozart, W.** (1756-1791). Symphony no 38 in D, K504 *Prague* (1787). Jaap Schroeder, director.  
CD L'Oiseau-Lyre 410 233-2 32
- Corelli, A.** (1653-1713). Concerto grosso, op 6 no 8.  
**Torelli, G.** (1685-1709). Concerto grosso, op 8 no 6. Christopher Hogwood, director. (3 above)  
CD L'Oiseau-Lyre 410 179-2 6
- Academy of Ancient Music. (3 above)

#### 5.00 SOUNDS DELIGHTFUL

##### Mozart

Prepared and presented by Ann Ramsay

- Mozart, W.** (1756-1791). Horn concerto no 3 in E flat, K447 (1781-87). Milos Petr, horn; Musici of Prague; Libor Hlavacek, conductor.  
Supraphon 1110 2628 15
- Violin concerto no 5 in A, K219 (1775). Anne-Sophie Mutter, violin; Berlin PO; Herbert von Karajan, conductor.  
DG 410 982-1 31
- Piano concerto no 17 in G, K453 (1784). Camerata Academica, Salzburg; Geza Anda, piano and director.  
DG 138783
- Clarinet quintet in A, K581. Andrew Marriner, clarinet; Chilingirian Quartet.  
EMI CFP 40377

#### 7.00 SONNY ROLLINS IN NEW YORK AND PARIS

Prepared and presented by Martin Davidson

- Rollins, S.** (b1930). Doxy (1962). Don Cherry, pocket trumpet; Bob Cranshaw, double bass; Billy Higgins, drums.  
RCA LSP 2612 15
- Medley (1965). Gilbert Rovere, double bass; Art Taylor, drums.  
Jazzway LLM 5501 (mono) 41
- Sonny Rollins, tenor saxophone. (2 above)

#### 8.00 THE TWENTIETH CENTURY ORCHESTRA

Prepared and presented by John Carmody

- Stravinsky, I.** (1882-1971). Concerto in D for string orchestra (1946). Ensemble 13, Baden Baden; Manfred Reichert, conductor.  
Harmonia Mundi 1C 065-99 730 12
- Banks, D.** (1923-1980). Four pieces (1953). Melbourne SO; Willem van Otterloo, conductor.  
ABC RRCS 124 13
- Prospects (1974). 10
- Butterley, N.** (b1935). Fire in the heavens (1973).  
Sydney SO; Willem van Otterloo, conductor. (2 above)  
RCA VRL1 0191
- Lutoslawski, W.** (b1913). Preludes for 13 solo strings (1972). Polish CO.  
EMI 1C 165-03231 17
- Carter, E.** (b1908). Symphony of three orchestras (1976). New York PO; Pierre Boulez, conductor.  
CBS 76812 16
- Adams, J.** (b1947). Shaker loops — movements 1 and 2 (1977-82). San Francisco SO; Edo de Waart, conductor.  
Philips 412 214-1 16

#### 10.00 THANKS FOR THE MEMORY

Prepared and presented by Joe Neustadt

- Leoncavallo, R.** (1858-1919). Brise de mer. R. Lange; Salon O.  
Pro Arte PAD 136 4
- Novello, I.** (1893-1951). When the gypsy played, from Glamorous night. Mary Ellis, soprano; Drury Lane TO; Charles Prentice, conductor.  
WRC SHB 23 (mono) 5
- Kreisler, F.** (1875-1962). Liebesfreud. Itzhak Perlman, violin; Samuel Sanders, piano.  
WRC R 09126 4
- Boito, A.** (1842-1918). Rivalgi a me, from Mefistofele. M. Bosini, soprano; Beniamini Gigli, tenor.  
HMV COLH 146 (mono) 7
- Anderson, L.** Sleigh ride. Leroy Anderson O. MCA DL 78865 (mono) 4
- Scotto, V.** On n'a pas tous les jours vingt ans. Lucienne Delye.  
Barclay 80 935 36 (mono) 4
- Strauss, J.** (1825-1899). Leichtes Blut polka. Vienna SO; Robert Stolz, conductor.  
Olympic 8138 5
- Lehar, F.** (1870-1948). First love, from Paganini. Richard Tauber, tenor; Erich Meller, piano.  
HMV HLM 7172 (mono) 4
- Abraham, P.** Blume von Hawaii. Comedy Harmonists.  
Horzu 1C 148-32 256M (mono) 4
- Leoncavallo, R.** Mattinata. Joseph Schmidt, tenor; Berlin State Opera O; Selmar Meyrowitz, conductor.  
Telefunken 6.28036 (mono) 5
- Hamilton.** Impossible you. Gertrude Lawrence. 5
- 11.00 3.9.1 CANNIBALE**
- 20th-century classical/electronic musics, tape c[ut]ollage, musique concrete, environmental/industrial/other soundscapes, improvisation, voice, text-sound poetry, experimental radio plays/soundtracks, the interface of recent sound/visual/performance art histories, and occasional mal/practices in radio...

## Friday 17

#### MIDNIGHT

##### 12.00 A STRICTLY CHEMICAL POINT OF VIEW

Selections of music and dialogue from various outsiders — society's misunderstood members — recorded live and in constructed chaotic environments to absorb human nature from domestic receiving points

#### 2.00 STALKING THE NIGHTMARE

Prepared by Terry Brown

*Musique fantastique!* Don't be lost in space... Come with us through a filmic time-tunnel from the paranoid 50s to the 50th Century; from the fourth dimension to the final frontier; from the inner mind to the outer limits.

#### 3.00 TILL DAWN

Classical music to dispel the darkness

#### 6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

#### 9.00 FOR THE YOUNG

Prepared by Mary Ludlow

- Suppe, F.** (1819-1895). The light cavalry overture (1866). New York PO; Leonard Bernstein, conductor.  
CBS GM 524 7
- Villa-Lobos, H.** (1887-1959). Momopre coce (1929). Cristina Ortiz, piano; New Philharmonia O; Vladimir Ashkenazy, conductor.  
HMV/WRC R 06072 23
- Wagner, R.** (1813-1883). Siegfried idyll (1870). Lausanne CO; Armin Jordan, conductor.  
Erato STU 71333 19
- Tchaikovsky, P.** (1840-1893). Children's album, op 39 (1878). Yakov Fliere, piano.  
Russian Meno 33C MO3999-4000 14
- Dukas, P.** (1865-1935). Sorcerer's apprentice (1897). Halle O; James Loughran, conductor.  
MFP CFP 40312 11

#### 10.30 ANNOUNCER'S CHOICE

A selection of fine Australian music prepared by your presenter

#### 12.00 THE GLORY OF VENICE

The German connection: Hans Leo Hassler Prepared and presented by Elaine Hamilton

- Hassler, H.** (1564-1612). Domine Dominus noster (c1600). Aachen Cathedral Choir; Collegium Aureum; Rudolf Pohl, conductor.  
Harmonia Mundi 1C 065-99 744 5
- Canzon. Konrad Ragossnig, Juergen Huebscher, lutes.  
Archiv 2533 323 3
- Ihr Musici (1601). King's Singers.  
HMV SLS 107839-3 2
- Laudate Dominum (c1600). Capella Antiqua, Munich; Konrad Ruhland, director.  
RCA RL 30389 4
- Herzlieb, zu dir allein. Boston Camerata; Joel Cohen, director.  
Erato STU 71497 2
- Ite in universum mundum (c1600). Augsburg Cathedral Youth Choir; Reinhard Kammler, director.  
Harmonia Mundi 1C 19 99771 3
- Mein gmuet ist mir Verwirret. Collegium Vocale, Cologne; Wolfgang Fromme, director.  
CBS 79333 3
- Three intraden (1601). Collegium Aureum.  
Harmonia Mundi 1C 065-99 742 5
- Missa octavi toni (1599). Aachen Cathedral Choir; Collegium Aureum; Rudolf Pohl, conductor.  
Harmonia Mundi 1C 065-99 744 23

#### 1.00 18TH-CENTURY HOUR

Prepared by Gerda Hoffmann

- Scarlatti, D.** (1685-1757). Concerto grosso no 5 (1741). Jean-Francois Paillard CO; Jean-Francois Paillard, conductor.  
Erato STU 71510 14
- Boccherini, L.** (1743-1805). Cello concerto no 2 in D. Mstislav Rostropovich, cello; Collegium Musicum, Zurich; Paul Sacher, director.  
DG 2543 517 17
- Mozart, W.** (1756-1791). Serenade no 11 in E flat, K375 (1781). Sydney Wind Soloists.  
RCA VRL 10166 22

## 2.00 ROMANTIC AND MODERN BALLET

### The Music

Prepared and presented by Ray Byron

**Delibes, L.** (1836-1891). *Coppelia*, ballet (1870). Paris Opera O; Jean-Baptiste Mari, conductor.  
HMV/WRC R 05561/62 102

**Holst, G.** (1874-1934). *The perfect fool*, ballet, op 39 (1922). London PO; Adrian Boult, conductor.  
Decca JB 49 11

## 4.00 THE HAPPY HOUR

Prepared by Ross Norton

**Carulli, F.** (1770-1841). Guitar concerto in A. Alexandre Lagoya, guitar; English CO; Jean-Pierre Rampal, conductor.  
CBS D 37202 23

**Schubert, F.** (1797-1828). *Wedding feast*, D930. Elly Ameling, soprano; Peter Schreier, tenor; Dietrich Fischer-Dieskau, baritone; Gerald Moore, piano.  
DG 2530 361 11

**Khachaturian, A.** (1903-1978). *Sabre dance* from *Gayaneh* (1942). London SO; Yuri Ahronovitch, conductor.  
CD IMP PCD 804 3

**Hill, A.** (1870-1960). *Symphony no 4 in C minor, Pursuit of happiness* (1955). Melbourne SO; Wilfred Lehmann, conductor.  
CD Hong Kong 8.220345 19

## 5.00 SCENES PASTORALES

Prepared by Ruth Warren

**Bach, J. S.** (1685-1750). *Sinfonia* from *Christmas oratorio*, BWV248 (1734). Academy of St Martin in the Fields; Neville Marriner, conductor.  
HMV OASD 3017 6

**Vivaldi, A.** (1678-1741). *Concerto in G, Alla rustica*. Amsterdam CO; Anthon van der Horst, conductor.  
Telefunken 6.41321 4

**Beethoven, L.** (1770-1827). *Piano sonata no 15 in D, op 28 Pastorale* (1801). Emil Gilels, piano.  
DG 2532 078 29

**Rodrigo, J.** (b1902). *Concerto pastorale* (1978). James Galway, flute; Philharmonia O; Eduardo Mata, conductor.  
RCA VRL1 7211 23

**Handel, G.** (1685-1759). *Pastoral symphony from Messiah* (1741). Academy of St Martin in the Fields; Neville Marriner, conductor.  
HMV OASD 3017 3

**Goldmark, K.** (1830-1915). *Rustic wedding symphony*, op 26 (1876). Utah SO; Maurice Abravanel, conductor.  
WRC S 5339 42

## 7.00 SPOTLIGHT

Prepared and presented by Ric Prestidge

In the 'spotlight' tonight will be (among others): Jackie (Cain) and Roy (Kral) with the Don Sereyky orchestra; the Paul Bley Quartet; the Ruby Braff Octet with Pee Wee Russell; and Yank Lawson's and Bob Haggart's *World's Greatest Jazz Band*.

## 8.00 A TAPE FROM PIATNITSKAYA STREET

By courtesy of Radio Moscow

A programme of folk music from the four Soviet Central Asian republics

## 8.30 BY OURSELVES

Prepared and presented by Max Keogh

**Mills, R.** (1949). *Australia victorious*, overture (1983). West Australian SO; David Measham, conductor.  
Philips 420372-1 4

**Sutherland, M.** (1897-1984). *Concerto grosso* (1955). Melbourne SO strings; John Hopkins, conductor.  
ABC RRCs 387 21

**le Gallienne, D.** (1915-1963). *Sinfonietta* (1956). Melbourne SO; John Hopkins, conductor.  
WRC S 2472 13

**Benjamin, A.** (1893-1960). *Concerto quasi una fantasia* (1949). Lamar Crowson, piano; London SO; Arthur Benjamin, conductor.  
Everest LPBR 6020 26

**Penberthy, J.** (b1917). *Symphony no 6, Earth mother* (1962). West Australian SO; Thomas Mayer, conductor.  
Philips 6508 002 21

## 10.00 MUSIC OF SUNDRIE KINDES

Music at the Italian courts

**Zanetti, G.** (17th C). *La mantovana* (c1645). 2  
**Anon.** *Spagnoletta* (c1645). 2

**Vecchi, O.** (1550-1605). *So ben mi chi ha bon tempo* (1590). 3  
London Early Music Group; James Tyler, director. (3 above)  
RCA RL 25199

**Cara, M.** (1465-1525). *Bona dies, bona sera*. 1  
**Spinacino, F.** (16th C). *Ricercare* (1507). 1  
Cara, Marchetto. *O mia cieca e dura sorte*. 7  
Circa 1500. (3 above)  
Chandos ABRD 1110

**Gallilei, M.** *Toccata: Volta* (1620). James Tyler, archlute.  
Saga 5420 4

**Williaert, A.** (c1490-1562). *O dolce vita mia Villanesca* (1545). 6

**Merulo, C.** (1533-1604). *La Zambecara Canzona* (c1580).

**Azzaiolo, F.** (1557-1569). *Ti parti, cor mio caro Villote* (1557). 2

**Terzi, G.** (16th C.) *Canzona for two lutes* (C.Merulo) (1593). 4

London Early Music Group; James Tyler, director. (4 above)  
Nonesuch D 79029

**Cara, M.** *Mal un muta per effecto*. 3

**Tromboncino, B.** (c1470-1535). *Vale diva, vale in pace*. 5

**Anon.** *Saltarello, Baxella un tratto*. 1  
Circa 1500. (3 above)  
Chandos ABRD 1110

## 11.00 MUSIC AMONGST FRIENDS

**Beethoven, L.** (1770-1827). *Piano sonata no 28 in A, op 101* (1816). Daniel Barenboim, piano. 22

HMV/WRC S 5165

*String quartet no 11 in F minor, op 95, Serioso* (1810). Italian Quartet.

Philips 6500 180 20



# Saturday 18

## MIDNIGHT

## 12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Saturday's programmes

## 6.00 SATURDAY MORNING MUSIC

Prepared and presented by Jean Reisner

A varied programme of classical music for relaxed weekend listening.

## 9.00 WHAT'S ON IN MUSIC

Prepared and presented by Janelle Cummins and Bob Tamock

A weekly programme which mixes music with a comprehensive round-up of live musical events happening in Sydney in the forthcoming week. These include opera, operetta, musical comedy, ballet and solo, chamber and orchestral concerts. The programme also covers prizes, scholarships, auditions and educational events in the field of music.

## 10.00 KEYBOARD AND PERCUSSION

**Saint-Saens, C.** (1835-1921). *Danse macabre*, op 40 (1874). Monte Carlo Opera O; Paul Paray, conductor.  
Vox/Turnabout TV 34756 7

**Sculthorpe, P.** (b1929). *Koto music, I and II* (1973-76). Michael Hannan, piano.  
Move MS 3031 12

**Langlais, J.** (b1907). *Concerto no 3 for organ, strings and timpani*. Michael Dudman, organ; Sydney SO; Patrick Thomas, conductor.  
ABC ABCL 8103 23

**Roussel, A.** (1869-1937). *Piano concerto*, op 36 (1927). Boris Krajny, piano; Prague CO; Stanislav Macura, conductor.  
Supraphon 1410 2705 16

**Poulenc, F.** (1899-1963). *Concerto in G minor for organ, strings and timpani* (1938). Michael Dudman, organ; Sydney SO; Leonard Dommett, conductor.  
ABC ABCL 8103 22

**Bartok, B.** (1881-1945). *Concerto for two pianos, percussion and orchestra* (1945). Nelson Freire, Martha Argerich, pianos; Jan Labordus, Jan Pustjens, percussion; Concertgebouw O; David Zinman, conductor.  
Philips 416 378-1 27

## 12.00 NEW RELEASES

Our weekend survey of the latest releases and re-releases from the overseas and local catalogues features both compact discs and LPs.

## 2.00 JAZZ, FROM TRADITIONAL TO MODERN

Prepared and presented by Bruce Johnson

A programme that ranges over the whole history of jazz, venturing into blues and gospel experimental and avant-garde, and beyond the confines of America.

Today's programme includes the music of Billie Holiday, John Coltrane, George Barnes, Buster Bailey, Charlie Teagarden and Omer Simeon.

## 3.00 ABC CONCERTS PREVIEW

'There is nothing like being there'

## 2MBS-FM PRODUCTION

What's on in ABC concerts during the next month.

## 4.00 LISTENERS' CHOICE

Prepared and presented by Barbara Hallett

Listeners to 2MBS-FM may make a request by phoning 4394777 and Barbara will arrange for its inclusion in the programme as soon as possible. Requesters will be advised in advance by phone or letter.

## 6.00 RYDER ROUND FOLK

A weekly magazine of folk music and events prepared and presented by Dermott Ryder

Every week at this time, Ryder Round Folk looks at different aspects of traditional and contemporary folk music at home and abroad, examines influences and attitudes and presents 'live' music, interviews, news, and up-to-the-minute details of folk action — Sydney, state and nationwide.

## 8.00 UNUSUALITIES

### The Other Haydn

Prepared by Richard Gaze

**Haydn, M.** (1737-1806). Symphony no 14 in D, PV37. Bourmoumouth Sinfonietta; Harold Farberman, conductor.  
Vox Cum Laude D VCL 9086 27

The dream, PV130 (1767). Dolores Aldea, Karin Kuester-Jordan, sopranos; Ingrid Mayr, contralto; Walter Raninger, bass; Camerata Academica Salzburg; Ernst Hinreiner, conductor.  
Schwann VMS 2036 37

Notturmo in F for string quartet and two horns (1772). Werner Meyendorf, Fritz Huth, horns; Members of German-English Mozart Ensemble, London.  
Calig CAL 30404 4

Trumpet concerto in D. Adolf Scherbaum, trumpet; Camerata Academica Salzburg; Bernhard Paumgartner, conductor.  
Amadeo AURS 19031 10

Music for a mythological operetta (1769). Budapest Society CO; Miklos Erdelyi, conductor.  
Fidelio FL 3302 21

## 10.00 LATE EVENING CHAMBER MUSIC

Prepared by Alice Barton

**Mozart, W.** (1756-1791). Piano quartet in G minor, K478 (1785). Australia Ensemble.  
Philips 416 000-1 25

**Mendelssohn, F.** (1809-1847). Octet in E flat, op 20 (1825). Soloists of Australia.  
Chandos ABRD 1198 32

## 11.00 PARTLY PARTISAN

**Elgar, E.** (1857-1934). Serenade in E minor, op 20 (1892). Soloists of Australia.  
CD Chandos CHAN 8498 11

**Gross, E.** (b1926). Concert movement (1982). Sydney Mandolins; Adrian Hooper, director.  
Amcos HR 001 7

**Shostakovich, D.** (1906-1975). Piano quintet in G minor, op 57 (1940). Miles Baster, Peter Markham, violins; Michael Beeston, viola; Christopher Gough, cello; Roger Woodward, piano.  
RCA VRL1 7342 34

## 6.00 SUNDAY MORNING MUSIC

Prepared and presented by Valerie Haynes  
A varied programme of classical music for relaxed weekend listening

## 9.00 VERDI'S REQUIEM

Prepared by Sofia Boniecki

**Verdi, G.** (1813-1901). Requiem (1873). Joan Sutherland, soprano; Marilyn Horne, mezzo-soprano; Luciano Pavarotti, tenor; Martti Talvela, bass; Vienna State Opera Choir; Vienna PO; Georg Solti, conductor.  
CD Decca 411 944-2 84

## 10.30 SUNDAY MORNING BACH

Prepared by Nicole Aristidis

**Bach, J. S.** (1685-1750). Chromatic fantasia and fugue in D minor, BWV903 (c1720). Gustav Leonhardt, harpsichord.  
Telefunken SAWT 9571 10

Sonata in G minor, BWV1029 (1720). Nikolaus Harnoncourt, bass viol; Herbert Tachezi, harpsichord.  
Telefunken SAWT 9536 14

Violin sonata no 3 in E, BWV1016 (1720). Peter Csaba, violin; Zoltan Kocsis, piano.  
Hungaroton SLPX 12421 17

Harpsichord concerto in A, BWV1055. Marie Leonhardt, Antoinette van den Hombergh, violins; Wim ten Have, viola; Dijsk Koster, cello; Fred Nijenhuis, double bass; Gustav Leonhardt, harpsichord.  
Telefunken SAWT 9538 13

## 11.30 OPERA BUFFET

### 2MBS-FM PRODUCTION

A weekly operatic smorgasbord, featuring stars of Australia Opera, as well as news, views, 'what's on' and reviews. A painless way of keeping up to date with all things operatic.

## 12.00 THE CLASSIC JAZZ ERA

### All the Duke's Men — and Women

Prepared and presented by Bill Haesler

Duke Ellington formed his first short-lived band, The Duke's Serenaders, early in 1923, then worked with Elmer Snowden's Washingtonians, becoming leader when Snowden left to form another group. In 1925, he and lyricist Joe Trent wrote the Chocolate Kiddies Revue after which the band toured extensively, with some residencies, until opening at the Cotton Club in December 1927. The rest is jazz history.

Ellington's first recordings were made in 1923, but it was not until 1926 that the Washingtonians began to record on a regular basis. As a result of the successful long run at the Cotton Club, the orchestra was contracted, first to Vocalian, then to Victor until 1932 after which the major proportion of sides up to 1940 were made for Brunswick. This did not stop the band from using other names in their recordings, nor did it prevent small contingents from the full orchestra recording for a variety of companies under the names of Ellington's featured soloists. The first of these 'band within a band' items was made in 1924 and reached a peak during the late 1930s.

Today's programme will highlight the small Ellington groups together with some of the better (and lesser) known female vocalists used by The Duke between 1924 and 1939. The featured bands will include those led by Sonny Greer, Rex Stewart, Barney Bigard,

Cootie Williams and Johnny Hodges. The vocalists to be heard include Alberta Prime, Evelyn Preer, Ivy Anderson, Ozie Ware, Adelaide Hall, Dick Robertson and Bing Crosby.

## 1.00 PARTLY PARTISAN

**Weber, C-M.** (1786-1826). Invitation to the dance (1819). Sydney SO; Tibor Paul, conductor.  
Phonart PT 1009 10

**Carr, E.** (b1926). The snow maiden ballet (1969). Queensland SO; Edwin Carr, conductor.  
Kiwi SLD 55 22

**Tchailkovsky, P.** (1840-1893). Nutcracker suite: selections (1892). Sydney SO; Tibor Paul, conductor.  
Phonart PT 1009 20

## 2.00 PARTS, PASSION AND DIVISION

**Gibbons, O.** (1583-1625). Prelude: A running fantasia. Christopher Hogwood, harpsichord.  
L'Oiseau-Lyre DSLO 515 2

We praise Thee, O Father. Clerkes of Oxenford; David Pinto, Lucy Finch, Alison Crum, William Hunt, viols; David Wulstan, director.  
Nonesuch H 71391 6

What is our life? (1612). Pro Cantione Antiqua; Philip Ledger, director.  
Oxford University Press OUP 151/2 4

Fantasia no 4; In Nomine in four voices (c1620). Jordi Savall, Christophe Coin, Sergi Casademunt, viols; Johannes Sonleitner, organ.  
Astree AS 43 5

O Thou, the central orb of righteous love; Lift up your heads, O ye gates. St John's College Choir, Cambridge; viol consort; George Guest, director.  
Meridian E 4577094 8

Fantasia of foure parts (1613). Colin Tilney, organ.  
EMI-Electrola 1C 069-46 403 6

Praise the Lord, O my soul. Clerkes of Oxenford; David Pinto, Ian Woodfield, Helen English, Ann Fahrni, viols; David Wulstan, director.  
Nonesuch H 71374 7

Pavan; Galliard; Ground. Christopher Hogwood, spinet.  
L'Oiseau-Lyre DSLO 515 8

Now each flowery bank of May woos the stream that glides away (1612). Emma Kirkby, soprano.  
L'Oiseau-Lyre DSLO 512 3

**Gibbons, E.** (1573-1603). Long live fair Oriana (1601).

Consort of Musicke; Anthony Rooley, director. (2 above)  
Hyperion A 66019 3

**Gibbons, O.** O clap your hands (1622). St John's College Choir, Cambridge; George Guest, director.  
Meridian E 4577094 6

## 3.10 MAXIMILIAN'S MEN

**Isaac, H.** (c1450-1517). A la battaglia. Early Music Consort of London; David Munrow, bass shawm and director.  
HMV SLS 5049 4

# Sunday 19

## MIDNIGHT

### 12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Sunday's programmes

**Senfl, L.** (c1486-1543). Unsaeglich Schmerz; Lamentatio-Carmen; Will niemand singen; Die Bruennlein, die da fliessen. Wally Staempfli, soprano; Kurt Huber, Fritz Naef, tenors; Ricercare Ensemble, Zurich; Michel Piguet, director.  
EMI-Electrola 1C 063-30 104 10

**Hofhaimer, P.** (1459-1537). Ave maris stella (c1495). Christine Fuesl, soprano; Maria Dives, recorder; Josef Kuerner, sackbutt; Lorenz Duftschmid, Eva Hemedinger, Ulrike Kienast, viols; Schlaegi Abbey Choir; Karl Wagner, director.  
Christophorus SCGLX 73948 5

**Isaac, H.** Insbruck, ich muss dich lassen; Ain frewlich wesen. Medieval Ensemble of London; Peter Davies, Timothy Davies, directors.  
L'Oiseau-Lyre 410 107-1 5

**Finck, H.** (c1445-1527). Sanctus. Nigel Rogers, tenor; Cologne Renaissance Ensemble.  
EMI-Electrola 1C 069-46 680 7

**Senfl, L.** Entlaubet its der Walde. Early Music Consort of London; David Munrow, director.  
Argo ZRG 728 6

**Hofhaimer, P.** (1459-1537). Nach Willen dein. Nigel Rogers, tenor; Cologne Renaissance Ensemble.  
EMI-Electrola 1C 069-46 680 7

Der Hundt (before 1535). Christine Fuesl, soprano; Michael Woldan, Josef Sengschmid, tenors; Lorenz Duftschmid, Hedwig Fritz, Eve Hemedinger, Ulrike Kienast, viols.  
Christophorus SCGLX 73948 2

**Isaac, H.** (c1450-1517). Der Hund; Greiner zancker. Medieval Ensemble of London; Peter Davies, Timothy Davies, directors.  
L'Oiseau-Lyre 410 107-1 6

Missa Paschale (c1496). Hilliard Ensemble; Kees Boeke Consort.  
EMI-Electrola 1C 069-46 692 21

#### 4.40 BACHIANA TRANSALPINA

**Bach, J. S.** (1685-1750). Fugue in B minor (after Albinoni), BWV951. Colin Tilney, harpsichord.  
Harmonia Mundi 1C 069-99 939 9

**Walther, J.** (1684-1748). Concerto in B minor (after Vivaldi). Wolfgang Ruebsam, organ.  
Harmonia Mundi 1C 153-99 932/34 9

#### 5.00 EVENSONG

Prepared and presented by Ann Ramsay

**Various.** Songs of praise: Soldiers of Christ arise; Where cross the crowded ways of life; By and by; Father of mercies in thy word; God my father loving me; Through the night of doubt and sorrow. Choirs and congregations of churches in Newcastle-under-Lyme. David Bilton, organ; May Walley, conductor.  
BBC REC 141 S 15

**Parry, C.** (1848-1918). I was glad (1902).  
7  
**Davies, H. W.** (1869-1941). Psalm 23. 3

**Trad.** Be thou my vision (arr. Slane).  
**Kelly, B.** (b1934). Magnificat in C; Nunc dimittis. 6

**Stanford, C.** (1852-1924). St Patrick's breastplate.  
Belfast Cathedral Choir; Jonathan Gregory, conductor. (5 above) 25  
Abbey LPB 802

**Various.** Psalms: 126, 65, 66, 67, 114, 115, 12, 133, 134. King's College Choir, Cambridge; David Willcocks, organ and director.  
HMV CSD 3717 25

**Various.** Hymns: O praise ye the Lord; All things bright and beautiful; Lord of all hopefulness; Love divine, all loves excelling. Leeds Parish Church Choir; Simon Lindley, conductor.  
Alpha APS 353 11

#### 6.30 SUNDAY INTERLUDE

Prepared and presented by Ann Ramsay

**Mozart, W.** (1756-1791). Piano sonata in A, K331. 23  
Andante, from Fantasia in D minor, K397. 5

Wilhelm Kempf, piano. (2 above)  
DG 2535 168

#### 7.00 MUSIC WEEKLY

### 2MBS-FM PRODUCTION

A magazine programme bringing you interviews with people who write, play, conduct, produce, teach, review and enjoy music; notable excerpts from our disc and tape recordings; notice of events, passings, forthcoming and retrospects, to help in keeping you up-to-date about people, places, performances, previews and postscripts.

#### 8.00 BERLIOZ REQUIEM

Prepared by Leigh James

**Berlioz, H.** (1803-1869). Marche funebre from Symphonie funebre et triomphale, op 15 (1830). John Aldis Choir. 17  
Requiem, op 5 *Grande messe des morts* (1837). Ronald Dowd, tenor; Wandsworth School Boys Choir; London Ch. 91  
London SO; Colin Davis, conductor. (2 above)  
CD Philips 416 283-2

10.00



PRESENTS...

#### The Australia Ensemble in Concert

**Haydn, J.** (1732-1809). Trio in G, Hob.IV:9 (1784).  
**Whitehead, G.** (b1941). Manutaki (1986).  
**Khachaturian, A.** (1903-1978). Trio for clarinet, violin and piano (1932).  
**Schumann, R.** (1810-1856). Quartet in E flat, op 47 (1842).  
**Isaacs, M.** (b1958). So it does (1985).

Australia Ensemble. (all above)  
2MBS-FM recordings

## Monday 20

#### MIDNIGHT

#### 12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Monday's programmes

#### 6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

#### 9.00 CONCERTO

Prepared by Annie Schweitzer

**Rachmaninov, S.** (1873-1943). Piano concerto no 4 in G minor, op 40 (1914-26). Nikolai Petrov, piano; Moscow R Large SO; Gennady Rozhdestvensky, conductor.  
Melodiya C 01417 18 26

#### 9.30 FUN NAMES FOR FUN MUSIC

Prepared by Grahame Scott

**Milhaud, D.** (1892-1974). Le boeuf sur le toit (1920). Gidon Kremer, violin; London SO; Riccardo Chailly, conductor.  
Philips 9500 930 14

**Mozart, W.** (1719-1787). A musical joke, K522 (1787). Jean-Francois Paillard CO; Jean-Francois Paillard, conductor.  
Erato NUM 75092 20

**Milhaud, D.** La cheminee du Roi Rene, op 205 (1939). Danis Wind Quintet.  
Unicorn RHS 366 13

**Rossini, G.** (1792-1868). Duetto buffo di due gatti. Los Angeles Vocal Arts Ensemble; Raul Herrera, piano.  
Nonesuch D 79027 3

#### 10.30 CONCERT HALL

Prepared by Barrie Marchant

**Britten, B.** (1913-1976). Sonata in C, op 65 (1960). Mstislav Rostropovich, cello; Benjamin Britten, piano.  
Decca SXL 2298 19

**Granados, E.** (1867-1916). Piano quintet in G minor (1898). Thomas Rajna, piano; Alberni Quartet.  
CRD 1035 15

**Kazhlayev, M.** (1931-). Gorianka. Moscow Radio SO; Murad Kazhlayev, conductor.  
Melodiya CM 04029 30 50

#### 12.00 A JAZZ SANDWICH

Prepared and presented by Derrick Davey

Today we shall hear recordings by three tenor sax players, Plas Johnson, Bill Perkins and Richie Kamuca; contemporaries, though born a few years apart. All celebrate their birthdays during the next three days.

Also an example of a big band led by arranger Ernie Wilkins who was born 65 years ago today.

#### 1.00 MUSIC FOR THE DANCE

Prepared by Barrie Marchant

**Saint-Saens, C.** (1835-1921). Danse macabre. Philadelphia O; Eugene Ormandy, conductor.  
CBS GM 156 7

**Mozart, W.** (1756-1791). Les petits reins, K299b (1788). Vienna CO; Philippe Entremont, conductor.  
CBS SBR 235919 23

**Rossini, G.** (1792-1868). La boutique fantasque suite (arr. Respighi). Philadelphia O; Eugene Ormandy, conductor.  
CBS ODA 5086 22



2MBS-FM



## 2.00 AUSTRALIA WIDE

**Roger Woodward in Recital**  
Produced by Belinda Webster

Recorded at the Sydney Opera House, 15th March, 1984 at a concert in aid of the Lionel Murphy Foundation.

- Bach, J.S.** (1685-1750). French suite no 5 in G, BWV816. 8
- Debussy, C.** (1862-1918). Les sons et les parfums tournent dans l'air du soir. La cathédrale engloutie from Preludes Book 1 (1910). 5
- Satie, E.** (1866-1925). Gymnopédie no 1 (1888). 4
- Debussy, C.** La terrasse des audiences du clair de lune Ondine from Preludes Book 2 (1912). 7
- Chopin, F.** (1810-1849). Nocturne in D flat, op 27 no 2. 6
- Beethoven, L.** (1770-1827). Sonata no 23 in F minor, op 57 *Appassionata* (1804). 4
- Rachmaninov, S.** (1873-1943). Prelude in G minor, op 25 no 5 (1910). 4

Roger Woodward, piano. (all above)

From the National Programme Service of the PBAA

## 3.30 POLISH, RUSSIAN AND ENGLISH

Prepared by Barrie Marchant

- Doppler, F.** (1821-1883). Casilda (arr Zamara). Andras Adorjan, flute; Ayako Shinozaki, harp. Denon OX 7112 13
- Borodin, A.** (1833-1887). String quartet no 2 in D. Prague Quartet. Denon OX 7131 29
- Elgar, E.** (1857-1934). Love blows as the wind blows. Robert Tear, tenor; City of Birmingham SO; Vernon Handley, conductor. HMV ASD 3896 10
- Taneyev, S.** (1856-1915). Symphony no 2 in B flat. Moscow Radio SO; Vladimir Fedosyeyev, conductor. Melodiya/HMV ASD 3361 32

## 5.00 WORKS DONE FOR TODAY

Prepared by Michael Sheehan

- Liszt, F.** (1811-1886). Missa choralis (1865). Elisabeth Thomann, soprano; Gertrude Jahn, mezzo-soprano; Stafford Wing, tenor; Eishi Kawamura, baritone; Harald Buchsbaum, bass; Josef Nebois, organ; Vienna Choir; Hans Gillesberger, conductor. Turnabout TV 34202 31
- Haydn, J.** (1732-1809). Symphony no 6 in D (1761). CO of the Leningrad PO; Yuri Temirkanov, conductor. Melodiya CM 03393 4 20
- Verdi, G.** (1813-1901). Silence, Aida comes this way, from Aida (1868). Leontyne Price, soprano; Marilyn Horne, mezzo-soprano; Metropolitan Opera O; James Levine, conductor. RCA CRC2 24609 10
- Respighi, O.** (1879-1936). The pines of Rome, symphonic poem (1924). Cleveland O; Lorin Maazel, conductor. Decca SXL 6822 21
- Brahms, J.** (1833-1897). Piano sonata no 2 in F sharp minor, op 2 (1852). Krystian Zimerman, piano. DG 2531 252 30

## 7.00 YOUR MONDAY DATE

Prepared and presented by Geoff Gilbert

Jazz from *Bunk* to *The Bird*.

## 8.00 BACH TO FRONT

Prepared and presented by Owen Fisher

- Bach, J.S.** (1685-1750). Harpsichord concerto in D, BWV1054. Antoinette van den Hombergh, violin; Wim ten Have, viola; Dijk Koster, cello; Leonhardt Consort; Gustav Leonhardt, harpsichord and director. CD Teldec 8.43033 16
- Fugue no 4, from The well-tempered clavier, Book 1. Joel Lester, violin; Lois Martin, viola; Marc Johnson, double bass; Howard Collins, guitar; John Lewis, piano. CD Philips 826 698-2 5
- Brandenburg concerto no 1 in F, BWV1046. Pierre Pierlot, Leonhard Seifert, Wilhelm Grimm, oboes; Karl Kolbinger, bassoon; Kurt Richter, Willi Beck, horns; Reinhold Barchet, violin. WRC T 4135 21
- Two and three-part inventions. Don Dorsey, synthesizer. CD Telarc 80123 11

## 9.00 STORMY MONDAY

Two hours of the best in blues, R'n'B, soul, gospel, cajun and zydeco, with regular specials on artists, bands and musical styles.

There's a weekly guide to the local blues and R'n'B scene, and features on new releases, as well as occasional live broadcasts from our Studio C.

## 11.00 CROSSING THE DIVIDE

- Elgar, E.** (1857-1934). Sonata in G, op 28 (1895). June Nixon, organ. Move MS 3059 21
- Moeran, E.** (1894-1950). String quartet in A minor (c1920). Melbourne Quartet. Chandos BR 1168 22
- Elgar, E.** Sea pictures, op 37. Margreta Elkins, mezzo-soprano; Queensland SO; Werner Andreas Albert, conductor. ABC L 38145 22
- Respighi, O.** (1879-1936). Piano concerto in modo misolidio (1925). Sonya Hanke, piano; Sydney SO; Myer Fredman, conductor. Hong Kong 6.220176 35
- Strauss, R.** (1864-1949). Capriccio; Prelude (c1942). Joseph Ortuso, oboe; Tasmanian SO; Joannes Roose, conductor. ABC L 38548 12



# Tuesday 21

## 1.00 BUSH BAROQUE

A broad mix of contemporary and traditional folk-based music from Australia and overseas, with emphasis on Australian content.

Interviews and artist profiles of local and visiting performers/writers.

Specials on other well-known and/or interesting performers/writers — musical documentaries.

Contemporary pop music, reflecting folk roots.

Australian poetry from Anonymous to Contemporary poets.

Interviews, readings of Australian poets.

## 3.00 TILL DAWN

Classical music to dispel the darkness

## 6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

## 9.00 L'ESPAGNOLE

Prepared by Annie Schweitzer

**Couperin, F.** (1668-1733). L'Espagnole sonata and suite from Les nations (1726). Musica Antiqua Cologne. Archiv 410 902 28

## 9.30 SCORE READING

20th-century music

Prepared by Meg Matthews

## 2MBS-FM PRODUCTION

The more you see, the more you hear, and the more you hear, the more you understand the composer's craft.

These score reading programmes this month move through music of the 20th-century, observing period characteristics, instrumentation, notation features and styles particularly as they occur in the score.

Texts to be used: *The Norton Scores*, edited by Roger Kamien (1984) 4th edition Volume II. Musical examples by **Debussy** and **Stravinsky**.

## 10.30 THE DETROIT SYMPHONY

Prepared by Bob Goodnow

- Offenbach, J.** (1819-1880). La belle Helene overture. 8
- Ravel, M.** (1875-1937). Pavane for a dead princess. 6
- Paul Paray, conductor. (2 above) Fontana 6747 171
- Stravinsky, I.** (1882-1971). The firebird ballet (1910). Decca 410 109-1 44
- Copland, A.** (b1900). Dance symphony (1922-25). CD Decca 414 273-2 17
- Antal Dorati, conductor. (2 above)
- Saint-Saens, C.** (1835-1921). Bacchanale from Samson and Delilah. Paul Paray, conductor. Fontana 6747 171 9
- Detroit SO. (all above)

## 12.00 LIFE IS A CABARET

Prepared by Joe Neustadt

- Well, K.** (1900-1950). The threepenny opera, suite. Sydney SO; Georg Tintner. ABC 5A BCL 8001 20
- Eisler, H.** (1898-1962). Supply and demand; Falada falada, there thou art hanging; The mask of evil; All of us or none; Ballad of Marie Sanders; The Jew's whore; To a portable radio; On sprinkling the garden. Robyn Archer; London Sinfonietta, Dominic Muldowney, conductor. (2 above) HMV OASD 270049 7
- Gerard, P.** Marie la française. **Emer, M.** L'accordeoniste. **Dumont, C.** Mon Dieu. Jeanne Lewis; Robert Gavin, arranger and director. (3 above) WEA 600 114 10
- Lincke, P.** Folies bergere. Palm Court O. Larrikin LRF 155 3

**Satie, E.** (1866-1925). The Queen of the music hall.  
**Schoenberg, A.** (1874-1951). Warning, to each his own.  
**Roussel, A.** (1869-1937). Jazz at night.  
 Margaret Field, soprano; David Miller, piano.  
 (3 above)  
 ABC ABCL 8115 16

#### 1.00 RAVEL

Prepared and presented by Margaret Reid

**Ravel, C.** (1875-1937). Bolero (1928). Boston SO; Seiji Ozawa, conductor.  
 DG 256 3418 15  
 Three songs from Don Quixote (1932).  
 Philippe Huttenlocher, baritone; Lausanne CO; Armin Jordan, conductor.  
 Erato STU 71126 7

Sonata (1923). Sally O'Reilly, violin; Annie Petit, piano.  
 Turnabout TVC 37 007 17

Madagascar songs: Nahandove; Aqua aqua; How pleasant to lie (1925-26). Frederica von Stade, soprano; Boston SO; Seiji Ozawa, conductor.  
 CBS DBL 36665 15

#### 2.00 MUSIC WEEKLY

##### 2MBS-FM PRODUCTION

A repeat of last Sunday's programme of interviews with people in and behind the music

#### 3.00 MASTERWORKS

By courtesy of CBS Records



**Nielsen, C.** (1865-1931). Little suite, op 1 (1888). Swedish Radio SO; Esa-Pekka Salonen, conductor.  
 CBS IM 42321 15

**Beethoven, L.** (1770-1827). Piano concerto no 2 in B flat, op 19 (1795). Murray Perahia, piano; Concertgebouw O; Bernard Haitink, conductor.  
 CBS IM 42177 31

**Berg, A.** (1885-1935). Violin concerto *To the memory of an angel* (1935). Isaac Stern, violin; New York PO; Leonard Bernstein, conductor.  
 CBS M 42139 25

**Puccini, G.** (1858-1924). In questa reggia from Turandot (1920-26); Musetta's waltz from La Boheme (1895); Senza mamma, O bimbo, tu sei morto from Suor Angelica (1917); Mi chiamano Mimi from La Boheme (1895); Tu, tu, piccolo iddio from Madame Butterfly (1901-04). Eva Marton, soprano; Munich Radio SO; Giuseppe Patane, conductor.  
 CBS IM 42167 20

**Copland, A.** (b1900). Concerto for clarinet and string orchestra with piano and harp (1947-48). Benny Goodman, clarinet; Columbia SO; Aaron Copland, conductor.  
 CBS M 42227 17

#### 5.00 TUESDAY CONCERT

Prepared and presented by David Worobin

**Beethoven, L.** (1770-1827). Piano sonata in C minor, op 111 (1822). Maurizio Pollini, piano.  
 DG 2530 870 26

**Brahms, J.** (1833-1897). Double concerto in A minor, op 102 (1887). Salvatore Accardo, violin; Heinrich Schiff, cello; Gewandhaus O; Kurt Masur, conductor.  
 Philips 9500 623 36

Symphony no 1 in C minor, op 68 (1876). Cleveland O; George Szell, conductor.  
 CBS ODA 5150 44

#### 7.00 ROBIN'S NEST OF JAZZ

Prepared and presented by Robin Forsaith

This is an hour of mainstream-to-modern jazz. Tonight, amongst other recordings, Robin will play a Blue Note recording entitled *Out of the blue* with Sonny Red, alto saxophone, Wynton Kelly, piano, Sam Jones, Paul Chambers, bass, and Roy Brooks, Jimmy Cobb, drums.

#### 8.00 NEW RELEASES

Our weekly survey of the latest releases and re-releases from the overseas and local catalogues features both compact discs and LPs.

#### 10.00 CHAMBER MUSIC

##### Mozart to Bartok

Prepared and presented by Ray Byron

**Mozart, W.** (1756-1791). String quintet no 1 in B flat, K174 (1773). John Graham, viola; Juilliard Quartet.  
 CBS 79322 25

**Schumann, R.** (1810-1856). Piano quintet in E flat, op 44 (1842). Dolf Bettelheim, violin; Samuel Rhodes, viola; Beaux Arts Trio.  
 Philips 9500 065 29

**Dvorak, A.** (1841-1904). Piano trio no 3 in F minor, op 65 (1883). Jascha Heifetz, violin; Gregor Piatigorsky, cello; Leonard Pennario, piano.  
 CBS 60264 32

**Berg, A.** (1885-1935). String quartet, op 3 (1910). Kroft Quartet.  
 Supraphon 1111 3610 20

jazz, and soul, reggae's antecedents ska and rocksteady developed unique form through the musician's increased African consciousness and the influence of the Rastafarian religion.

Since the late 50s the lifeblood of the music has been the mobile discotheques, known as *sound systems*, that travel the playing dance halls and yards and introduce various sub-genres such as dub (re-mixed instrumentals powered by hard bass and drum rhythms).

The associated DJ style (talking over dub tracks) and lovers rock (softer, romantic moods) appeal to enthusiastic young audiences. The programme attempts to cover the main innovations in reggae from the early days of ska to the latest lethal sounds. Killer...

#### 3.00 NEW RELEASES

A repeat of last night's survey of the latest LPs and compact discs from the overseas and local record catalogues

#### 5.00 MUSIC WEEKLY

##### 2MBS-FM PRODUCTION

A repeat of last Sunday's magazine programme of interviews with people who write, play, conduct, produce, teach, review and enjoy music, to keep you up-to-date about people, places, performances, previews and postscripts.

#### 5.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

#### 9.00 AMY BEACH

Prepared by Bob Goodnow

**Beach, A.** (1867-1944). Theme and variations, op 80 (1916). Dianne Gold, flute; Alard Quartet.  
 Leonarda LPI 105 21

Piano quintet in F sharp minor, op 67 (1909). Kees Kooper, Alvin Rogers, violins; Richard Maximoff, viola; Fred Sherry, cello; Mary Louise Boehm, piano.  
 Turnabout TV S34556 25

Piano trio, op 150 (1938). MacAlester Trio.  
 Vox SVBX 5112 15

Quartet, op 79 (1929).  
 Leonarda LPI 111 15

#### 10.30 CONCERT HALL

Prepared by Pamela Linnett

**Myslivecek, J.** (1737-1781). Sinfonia in D. Prague CO; Antonin Myslik, conductor.  
 Supraphon 1110 2836 G 8

**Reicha, A.** (1770-1836). Grand solo for glass harmonica with orchestra. Bruno Hoffman, glass harp; Pro-Musica O, Stuttgart; Paul Angerer, conductor.  
 FSM 53233 15

**Spohr, L.** (1784-1859). Symphony no 6 in G, op 116 *Historical*. Bavarian Radio SO; Karl Anton Rickenbacher, conductor.  
 CD Orfeo 094841 26

**Quantz, J.** (1697-1773). Flute concerto in G. Vienna CO; Philippe Entremont, conductor.  
 Telefunken 6.43814 16

**Neruda, J.** (1707-1780). Trumpet concerto in E flat. Vladimir Rejlek, trumpet; Suk CO; Tomas Koutnik, conductor.  
 Erato 14103174 G 16

## Wednesday 22

#### MIDNIGHT

##### 12.00 EARDRUM

An African music allsorts from bush ballads to electric dance in a thousand styles (including certain hybrids: salsa, merengue, Afro-Arab...)

In resisting the rock-funk crossover, Eardrum uses the Ghanaian principle of *Sankofa* (go back and retrieve).

Each programme presents a sampling of the music of a particular country, instrument, performer, and so on. Forgotten classics are a specialty...

#### 1.00 THE POUNDING SYSTEM

Prepared by Ossie Borthwick, Clay Caplice and Richard Fielding

The island of Jamaica is the birthplace of what is perhaps the most influential contemporary Afro-Caribbean music, reggae. Owing much to American rhythm and blues,

## 12.00 THE SOUND OF JAZZ

Prepared and presented by Kevin Jones

Imaginative variations on the music of George Gershwin by pianist Oscar Peterson with Barney Kessel, guitar and Ray Brown, bass. (Verve 823 249-1).

The best version of *Tuxedo junction* was recorded by Erskine Hawkins and his Orchestra — not Glenn Miller — as this 1939 recording shows (RCA PM 43257).

**Gershwin, G. & I.** I was doin' alright; S'wonderful; Oh lady be good; I got rhythm; A foggy day; Love walked in (1952). Oscar Peterson Trio.  
Verve 823 249-1 (mono)

**Bradley-Alexander.** Big wig in the wigwam (1939).

**Redmond-David.** Polka dotty.

**Lowe, S.** No soap (A jitterbug jamboree).

**Johnson, B.** Swingin' on Lenox Avenue.

**Lowe-Hawkins.** Hot platter; Gin mill special.

**Redman, D.** Cherry.

**Johnson-Hawkins.** Tuxedo junction.

**Johnson-Hawkins.** Weddin' blues.

Erskine Hawkins and his O. (9 above)  
RCA PM 43257 (mono)

## 1.00 WEDNESDAY MATINEE

From the Steppes

Prepared and presented by Audrey Manning

**Rimsky-Korsakov, N.** (1844-1908). Capriccio espagnole, op 43 (1887). Montreal SO; Charles Dutoit, conductor.  
CD Decca 410 253-2 16

**Tchaikovsky, P.** (1840-1893). Introduction; Melodrama; Dance of the buffoons, from The snow maiden (1873). USSR Academic SO; Yevgeny Svetlanov, conductor.  
Melodiya C10 10479-82 13

**Gilere, R.** (1875-1956). Intermezzo, op 9 no 1; Tarantella, op 9 (c1900). Lawrence Wolfe, double-bass; Jonathan Feldman, piano.  
Titanic Ti 23 8

**Arensky, A.** (1861-1906). Piano concerto in F minor, op 2. Aleskei Cherkassov, piano; Central TV and All Union Radio SO; Alexander Alekseyev, conductor.  
Melodiya C10 16681-2 29

**Tchaikovsky, P.** (1840-1893). Symphony no 5 in E minor, op 64 (1888). Leningrad PO; Yevgeny Mravinsky, conductor.  
DG 2721 085 42

## 3.00 FOR A WINTER'S DAY

Prepared by Sofia Boniecki

**Larsson, L.** (b1908). A winter's tale (1937). Leo Berlin, violin; Stockholm PO; Stig Westerberg, conductor.  
Grammofon SLT 33257 10

**Bax, A.** (1883-1953). Winter legends (1930). Margaret Fingerhut, piano; London PO; Bryden Thomson, conductor.  
CD Chandos CHAN 8484 43

**Tchaikovsky, P.** (1840-1893). January, At the fireside; February, Carnival, from The seasons, op 37 (1876). USSR Academic SO; Yevgeny Svetlanov, conductor.  
Melodiya/Eurodisc 88 794 KK 8

**Vaughan Williams, R.** (1872-1958). Sinfonia Antarctica (1953). Norma Burrowes, soprano; London Philharmonic Ch & O; Adrian Boult, conductor.  
WRC R 04245 42

**Vivaldi, A.** (1678-1741). Violin concerto in F minor, RV297, *Winter*, from The four seasons. Itzhak Perlman, violin; Israel PO; Zubin Mehta, conductor.  
DG 274 1026 9

## 5.00 EARLY EVENING CONCERT

Prepared and presented by Brendan Walsh

Today is the 600th presentation of this weekly programme. Consequently, Brendan is a little self-indulgent playing his particular favourites together with pieces that have been popular with listeners over the years.

**Shostakovich, D.** (1906-1975). Romance from The gadfly. Bolshoi TO violins; Yuli Reyentovich, conductor.  
HMV SOXLP 30188 3

**Messenet, J.** (1842-1912). Meditation from Thais (1894). Peter Mirring, violin; Dresden State O; Silvio Varviso, conductor.  
CD Philips 412 236-2 5

**Strauss, R.** (1864-1949). First waltz sequence from Der Rosenkavalier, op 59 (1911). Vienna SO; Willi Boskovsky, conductor.  
HMV ESD 143 1721 10

**Puccini, G.** (1858-1924). Nessun dorma from Turandot (1926). Luciano Pavarotti, tenor; O; Emerson Buckley, conductor.  
Decca YG1 3

**Beethoven, L.** (1770-1827). Romance for violin and orchestra, op 50 no 2. James Last O.  
CD Polydor 811 518-2 5

**Puccini, G.** Love duet from Madam Butterfly (1904). Victoria de los Angeles, soprano; Jussi Björling, tenor; Rome Opera House O; Gabriele Santini, conductor.  
HMV SMP 0046 12

**Jarre, M.** (b1924). Lara's theme from Dr Zhivago. James Last O.  
Polydor 2489 049 3

**Rimsky-Korsakov, N.** (1844-1908). Nocturne from Pan voyevoda suite. Bolshoi TO; Mark Ermler, conductor.  
WRC R 06039 5

**Chaplin, C.** (1889-1977). Mandolin serenade from A king in New York. London FO; Stanley Black, conductor.  
WRC R 06081 3

**Rachmaninov, S.** (1873-1943). 18th variation from Rhapsody on a theme of Paganini, op 43 (1934). Maryan Rawicz, Walter Landauer, pianos.  
Decca VIV 5 3

**Davey, S.** (contemp.). Theme from The Brendan voyage. Liam O'Flynn, uilleann pipes; O; Noel Kelehan, conductor.  
Tara 3006 4

**Strauss, J.** (1825-1899). Tales from The Vienna Woods, op 325. Karl Swoboda, zither; Vienna Volksoper O; Franz Bauer-Theussl, conductor.  
CD Philips 411 1192 12

**Minkus, L.** (1826-1911). Pas de deux from La Bayadere (1877). London SO; Richard Bonyne, conductor.  
Decca VIV 27 12

**Bergman, A.** (contemp.). If we were in love from Si Giorgio. Luciano Pavarotti, tenor; O; Herbert Spencer, conductor.  
Decca YG1 4

**Mascagni, P.** (1863-1945). Intermezzo from Cavalleria rusticana (1890). Dresden State O; Silvio Varviso, conductor.  
CD Philips 412 236-2 4

**Mozart, W.** (1756-1791). Theme from film, Elvira Madigan. Vienna SO; Geza Anda, piano and director.  
Time-Life STL 542 7

**Khachaturian, A.** (1903-1978). Adagio of Spartacus and Phrygia from Spartacus (1954). James Galway, flute; Royal PO; Myung Whun Chung, conductor.  
RCA VRL1 7495 6

## 7.00 THE JOY-A-JAZZ

**The Other Side of Round Midnight**

Prepared and presented by Joya Jenson

The film, *Round Midnight* produced not only a stunning acting performance from the great tenor saxophonist, Dexter Gordon, in the starring role, but also excellent music.

Tonight Joya Jenson plays selections from the Blue Note album, *The other side of Round Midnight*, featuring Dexter Gordon. This album was recorded in Paris, and, along with Gordon, the players include Herbie Hancock (piano), Wayne Shorter (saxophones), Ron Carter (bass) and Billy Higgins (drums).

## 8.00 TRISTAN AND ISOLDE

**Bayreuth Festival 1952**

Prepared and presented by Joe Neustadt

**Wagner R.** (1813-1883). Tristan and Isolde (1865). Opera in three acts; libretto by the composer. First performed Munich, 10 June 1865.

<b>TRISTAN:</b>	Raymon Vinay, tenor
<b>ISOLDE:</b>	Martha Modl, soprano
<b>KING MARK:</b>	Ludwig Weber, bass
<b>KURVENAL:</b>	Hans Hotter, baritone
<b>BRANGENE:</b>	Ira Malaniuk, mezzo-soprano
<b>SHEPHERD:</b>	Gerhard Stolze, bass
<b>MELOT:</b>	Hermann Uhde, tenor
<b>STEERSMAN:</b>	Werner Fulhaber, tenor
<b>SEAMAN:</b>	Gerhard Unger, baritone

Bayreuth F Ch & O; Herbert von Karajan, conductor. 216

## Prologue

Tristan, an orphan, has been brought up by his uncle, King Mark of Cornwall. He has slain in combat Morold, an Irish knight, who had come to Cornwall to collect tribute due to Ireland. Morold was betrothed to Isolde, daughter of the King of Ireland.

Tristan, after being seriously wounded in the combat, places himself in the care of Isolde without revealing his identity. Isolde discovers that Tristan is the slayer of Morold, but nevertheless nurses him back to health, for she has fallen in love with him. Tristan in turn falls in love with Isolde, but both believe their love to be unrequited.

After Tristan's return to Cornwall, he is despatched by his uncle to Ireland to bring back Isolde as Queen for the King of Cornwall.

## Synopsis

**Act I.** The scene opens on board Tristan's ship that is bringing Isolde from Ireland to Cornwall as the bride of King Mark. Isolde is reclining on a couch; Brangaene, her companion, is gazing out to sea; and the voice of a sailor from the rigging is heard singing a farewell song to his Irish maid (Westwärts schweift der Blick). Isolde bids Brangaene summon Tristan to her presence. But he cannot leave the helm, and when Brangaene repeats Isolde's command, Kurwenal, Tristan's retainer, answers with a song in praise of his master (Herr Morold zog zu Meere her).

Isolde vents her anger at Kurwenal's taunts in a narrative of the events that have led up to the present situation (Von einem Kahn, der klein und arm). Her outburst of wrath as she inveighs against Tristan's treachery in taking her back to Cornwall as an unwilling bride for his uncle ends in her cursing the knight and calling for death not only for Tristan but for herself as well (Fluch dir Verruchter! Fluch deinem Haup! Rache! Tod! Tod uns beiden!). Brangaene tries to comfort her and confides, almost involuntarily her love for Tristan.

The voices of the sailors greeting the sight of land are heard (Ho! He! Ha! He!), and Kurwenal tells the ladies to prepare to go ashore. Isolde tells Kurwenal to command Tristan to come to her presence, and then bids Brangaene prepare a death potion from a magic store left by her mother. But Brangaene substitutes a love potion for the death draught. Tristan arrives, and Isolde demands his atonement for Morold's death. She refuses to kill him with his own sword which he offers her, but bids him drink a potion with her. They share the draught, and instead of death their feelings of mutual love, hitherto suppressed, break forth. With cries of *Tristan! Isolde! Treuloser Holder! Seligste Frau!* they fall into each others' arms. Brangaene, aghast at what she has done, rushes to separate them, as the ship anchors in the harbour and they prepared to meet King Mark.

**Act II.** The curtain rises on the garden of King Mark's palace with the sound of horns as the King and his suite depart on a hunt accompanied by Melot who, though he professes devotion to Tristan, is suspected by Isolde and Brangaene of treachery. Isolde tells Brangaene to extinguish the torch which is her signal to Tristan that it is safe for him to enter. Brangaene hesitates, and Isolde herself extinguishes the light saying that the goddess of love ordains that it shall be night. She then bids Brangaene to keep watch for King Mark's return, and with growing impatience, awaits Tristan's arrival.

Tristan rushes in and the lovers exchange passionate declarations of love in which they invoke everlasting night (Ewige Nacht), blessed death (Holder Tod), and love in death (Liebestod). Lost in each other's embrace, they do not hear Brangaene's repeated warning (Einsam wachend in der Nacht). Kurwenal rushes upon the scene calling to Tristan to save himself as King Mark and his suite with the treacherous Melot, surround them. The King sadly rebukes Tristan for his treachery (Sieh' ihn dort, den treusten aller Treuen) and asks why he has been treated in this way. Tristan does not try to defend his behaviour, but asks Isolde if she will follow him to the bleak land of his birth (Dem Land, das Tristan meint, der Sonne Licht nicht scheint). When she agrees, Melot draws his sword and attacks Tristan, who allows his guard to fall receiving the thrust of the blade.

**Act III.** In his desolate castle at Kareol, the wounded Tristan, stretched almost lifeless under a linden tree, awaits Isolde, and is tended by the faithful Kurwenal. A shepherd piping a mournful tune signals to Kurwenal that the ship despatched to Cornwall to bring Isolde to Kareol is not yet to be seen on the horizon. Kurwenal tells the shepherd to pipe a sprightly melody when the ship comes into sight.

Tristan awakes from his fevered sleep and asks where he is and how he came there.

Kurwenal seeks to comfort him by telling him that he has sent a trusted man to Cornwall to bring Isolde, who with her magic powers will heal his wound.

In a delirious outburst, he imagines that the ship bringing Isolde has arrived (Isolde kommt! Isolde nacht!), but the shepherd still plays his sad tune. A further period of delirium follows with Tristan vividly describing Isolde's return. As Kurwenal tries to calm him the shepherd is suddenly heard piping a merry tune. Isolde's ship has arrived. Kurwenal leads Isolde to Tristan, who tries to raise himself to greet her, but the effort is fatal. He sinks back, and Isolde holds him in her arms as he dies.

There is tumult as a second ship arrives bearing King Mark, Melot and Brangaene. Kurwenal attacks and kills Melot, but is himself mortally wounded by one of the King's retainers and dies at Tristan's side. King Mark gazes on the bodies of Tristan, Kurwenal and Melot and the unconscious Isolde, whom he also thinks dead, remarking *Tot denn alles! Alles tot!* Brangaene rushes to inform Isolde that she has told King Mark about the love potion, and that he has come to Brittany not to punish but to forgive, and to let her marry Tristan. But it is too late. Isolde does not need her words, but gazing on the dead Tristan sings of their love, and sinks lifeless upon his body (Mild und leise).

## Thursday 23

### MIDNIGHT

#### 12.00 PROPAGATION DISTURBANCE

Prepared by Paul Hurst and Mark O'Brien

Explores the many facets of radio broadcasting with emphasis on experimental radio compositions from Australia and around the world...

### 1.00 POINT BLANK

Live contemporary performances by fresh young bands are a highlight of this programme. It also features guest artists selecting and discussing music ranging through the 60s and 70s to the innovative and shaking sounds of *now*.

### 3.00 TILL DAWN

Classical music to dispel the darkness

### 6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

### 9.00 MISCELLANY OF MUSIC

Prepared by Ruth Warren

**Rossini, G.** (1792-1868). String sonata no 6 in D (1804). Academy of St Martin in the Fields; Neville Marriner, conductor. Decca VIV 49 15

**Chopin, F.** (1810-1849). Andante spianato and grand polonaise in E flat, op 22 (1835). Isador Goodman, piano. Philips 6514 271 13

**Liszt, F.** (1811-1886). Orpheus, symphonic poem (1854-56). Los Angeles PO; Zubin Mehta, conductor. London L 18C 5141 11

**Boccherini, L.** (1743-1805). Guitar quintet no 3 in E minor. Siegfried Behrend, guitar; Zagreb String Quartet. Acanta EA 22 780 16

**Schubert, F.** (1797-1828). Symphony no 3 in D (1813). Philharmonia Hungarica; Peter Maag, conductor. Turnabout TV S 34361 22

### 10.30 CONCERT HALL

Prepared by Alice Barton

**Mendelssohn, F.** (1809-1847). Overture: The fair Melusine, op 32 (1833). London SO; Claudio Abbado, conductor. DG 415 9730-1 11

**Respighi, O.** (1879-1936). The birds (1927). Tasmanian SO; Omri Hadari, conductor. ABC L38548 20

**Mozart, W.** (1756-1791). Concerto no 4 in E flat, K495 (1786). Mason Jones, horn; Philadelphia O; Eugene Ormandy, conductor. CBS GM 531 16

**Dvorak, A.** (1841-1904). Symphony no 8 in G, op 88 (1889). Minnesota O; Neville Marriner, conductor. Philips 6514 050 36

### 12.00 CONCERTO MISCELLANY

Prepared and presented by Earle King

**Mendelssohn, F.** (1809-1847). A midsummer night's dream overture, op 21 (1826). Cleveland O; George Szell, conductor. FMRS 50 11

**Mozart, W.** (1756-1791). Concerto in C, K299 (1778). Werner Tripp, flute; Hubert Jellineck, harp; Vienna PO; Karl Muenchinger, conductor. Decca SDDA 155 30

**Handel, G.** (1685-1759). Concerto in G minor (1703). Jacques Chambon, oboe; Jean-Francois Paillard CO. Erato STU 70759 10

**Mendelssohn, F.** Concerto in E minor, op 64 (1844). Anne-Sophie, violin; Berlin PO; Herbert von Karajan, conductor. CD DG 400 001-2 31

### 1.30 SONGS OF BEETHOVEN

Prepared by Pamela Linnett

**Beethoven, L.** (1770-1827). Again, my lyre; Bonny laddie, highland laddie. Robert White, tenor; Ransom Wilson, flute; Mark Peskanov, violin; Nathaniel Rosen, cello; Samuel Sanders, piano. EMI EL 27 03231 5

Polly Stewart; Sweetest lad was Jamie; Faithful Johnnie. Janet Baker, mezzo-soprano; Yehudi Menuhin, violin; Ross Pople, cello; George Malcolm, piano. WRC 2R 03864 8

Resignation, WoO149 (1817); The kiss, op 128 (c1822); Adelaide, op 46 (1795). Ian Partridge, tenor; Richard Burnett, fortepiano. Amon Ra SAR 15 10



2MBS-FM



**2.00 CARINIA CLASSICS**  
By courtesy of Carinia Records



**Stravinsky, I.** (1882-1971). A card game, ballet in three deals (1936). Rotterdam PO; James Conlon, conductor.  
Erato NUM 75310 23

**Harty, H.** (1879-1941). Piano concerto in B minor (1922). Malcolm Binns, piano; Ulster O; Bryden Thomson, conductor.  
Chandos ABRD 1084 38

**Tchaikovsky, P.** (1840-1893). Tatania's letter scene from Eugene Onegin (1877-78). Carole Farley, soprano; Melbourne SO; Jose Serebrier, conductor.  
Chandos ABR 1128 12

**Mendelssohn, F.** (1809-1847). Octet in E flat, op 20 (1825). Soloists of Australia.  
CD Chandos CHAN 8488 32

**4.00 HOGWOOD AND THE ACADEMY OF ANCIENT MUSIC ON COMPACT DISC**  
Prepared by Leigh James

**Mozart, W.** (1756-1791). Symphony in D, K167a (1773).  
CD L'Oiseau-Lyre 417 234-2 28

**Bach, J.S.** (1685-1750). Violin concerto no 1 in A minor. Jaap Schroeder, violin.  
CD Decca 400 080-2 13

**Vejvanosky, P.** (17th C). Sonata natalis; Sonata a sette.  
CD L'Oiseau-Lyre 410 174-2 8

Academy of Ancient Music; Christopher Hogwood, director. (4 above)

**5.00 SOUNDS DELIGHTFUL**

Prepared and presented by Ann Ramsay

**Walton, W.** (1902-1983). Crown Imperial, coronation march (1937). London PO; Adrian Boult, conductor.  
HMV ASD 3388 9

**Fasch, J.** (1688-1758). Guitar concerto in D minor. Konrad Ragossnig, guitar; Southwest German CO; Paul Angerer, conductor.  
Turnabout QTV S 34547 17

**Schubert, F.** (1797-1828). Impromptu in B, op 142 no 3 (1823). Joerg Demus, piano.  
Harmonia Mundi 1C 065-99 797 11

**Telemann, G.** (1681-1767). Concerto in D (1764). Pierre Pierlot, Jacques Chambon, oboes; Maurice Andre, trumpet; Jean-Francois Paillard CO; Jean-Francois Paillard, conductor.  
Erato STU 70739 15

**Suk, J.** (1874-1935). Serenade in E flat, op 6 (1892). Los Angeles CO; Neville Marriner, conductor.  
Argo ZRG 792 24

**Bizet, G.** (1838-1875). Symphony in C (1855). Academy of St Martin in the Fields; Neville Marriner, conductor.  
Decca 410 167-1 32

**7.00 RICHARD TWARDZIK — JAZZ PIANIST**  
Prepared and presented by Martin Davidson

**Hamm-Bennett-Lown-Gray.** Bye bye blues (1953). Charlie Mariano, alto saxophone; Herb Pomeroy, trumpet; Bernie Griggs, double bass; Jimmy Weiner, drums.  
Prestige PRLP 153 5

**Twardzik, R.** (1931-1955). A crutch for the crab (1954).  
3

Albuquerque social swim (1954).  
3

**Gershwin, G.** (1898-1937). Bess you is my woman (1954)  
3

**Twardzik, R.** Yellow tango (1954).  
6

Carson Smith, double bass; Peter Littman, drums. (4 above)  
Pacific Jazz PJ 1212

The fable of Mable (1954). Serge Chaloff, baritone saxophone; Herb Pomeroy, Nick Capazutto, trumpets; Gene di Stachio, trombone; Charile Mariano, alto saxophone; Vardi Haritounian, tenor saxophone; Ray Oliveri, double bass; Jimmy Zitano, drums.  
Storyville LP 317 4

Richard Twardzik, piano. (all above)

**7.30 MAX ROACH'S NEWPORT REBELS**  
Prepared and presented by Martin Davidson

**Grainger-Robbins.** Tain't nobody's bizness if I do (1960). Abbey Lincoln, voice; Benny Bailey, trumpet; Eric Dolphy, alto saxophone; Denny Dorham, piano; Peck Morrison, double bass; Jo Jones, drums.  
Candid 9022 7

**Dorham, K.** (1924-1972). Oh yeah Oh yeah (1960). Kenny Dorham, Benny Bailey, trumpets; Julian Priester, trombone; Walter Benton, tenor saxophone; Cecil Payne, baritone saxophone; Peck Morrison, double bass; Max Roach, drums.  
Candid 9019 7

**Little, B.** (1938-1961). Cliff walk (1960). Booker Little, trumpet; Julian Priester, trombone; Walter Benton, tenor saxophone; Peck Morrison, double bass; Max Roach, Jo Jones, drums.  
Candid 9022 10

**8.00 THE TIPPETT PROJECT**  
**2MBS Workshop**  
**(6) After the Marriage**

**Tippett, M.** (b1905). Ritual dances from The midsummer marriage (1952). Royal Opera House O; John Pritchard, conductor.  
Argo ZDA 19/20 24

Piano concerto (1956). John Ogden, piano; Philharmonia O; Colin Davis, conductor.  
EMI EX 29 0228-3 32

**Bach, J.S.** (1685-1750). Fugue in G minor, BWV578 (c1707). Peter Hurford, organ.  
Argo 177D2 4

**Corelli, A.** (1653-1713). Concerto grosso in F, op 6 no 2 (1712). La Petite Bande; Sigiswald Kuijken, director.  
Harmonia Mundi 1C 065-99 613 11

**Tippett, M.** Fantasia concertante on a theme of Corelli (1953). Academy of St Martin in the Fields; Neville Marriner, director.  
ASV DCA 518 18

**Corelli, A.** Concerto grosso in G minor, op 6 no 8 (1712). Jean-Francois Paillard CO; Jean-Francois Paillard, conductor.  
Erato EFM 8085 14

**10.00 THANKS FOR THE MEMORY**  
Prepared and presented by Joe Neustatl

**Hirsch, L.** My Sumurun girl (quick-step). Palm Court O.  
Astor BGLP 1002 5

**Coward, N.** (1899-1973). Regency rakes from Conversation piece. Sidney Grammer, George Sanders, Pat Worsley, Antony Brian; His Majesty's TO; Reginald Burson, conductor.  
WRC SH 179/180 (mono) 3

**Strauss, J.** (1825-1899). Frederica polka. Vienna CO; Paul Angerer, conductor.  
Intercord INT 180 828 (mono) 5

**Thomas, A.** (1811-1896). Dort bei ihm sie jezt from Mignon. Lotte Lehmann, soprano; Berlin State O; Frieder Weissmann, conductor.  
Seraphim IB 6105 (mono) 7

**Doelle-Rotter.** When the white lilacs bloom again. Richard Tauber, tenor.  
Pearl GEMM 231 3

**Abraham, S.** Du bist nicht die Erste. Comedy Harmonists.  
Electrola 1C 148-31 094/95 (mono) 4

**Comini, T.** Sicilian lullaby. Mandolinists of Taormina.  
Request Records RLP 10093 3

**Verdi, G.** (1813-1901). Di quella pira, from Il Trovatore. Jan Kiepura, tenor.  
Electrola 1C 147 29135/36 (mono) 5

**Leduc.** Le Rossignol Montmartrois. Rene Ninforge, accordion.  
Elite Special SOLP 394 (mono) 3

**Homez, A.** C'est si bon. Yves Montand.  
Mr Pickwick MPD 218 (mono) 4

**Kern, J.** (1885-1945). Any moment now. Deanna Durbin.  
MCA MCF 2579 (mono) 4

**11.00 3.9.1 CANNIBALE**

20th-century classical/electronic musics, tape c[ut]ollage, musique concrete, environmental/industrial/other soundscapes, improvisation, voice, text-sound poetry, experimental radio plays/soundtracks, the interface of recent sound/visual/performance art histories, and occasional mal/practices in radio...

**Sound Sculptures**

Including... **Anestis Logothetis:** *Klangagglomeration* (Sound agglomeration). The composer produces sounds on *Sound-sculpture II* by Viennese sculptor Ludwig Gris, constructed from a variety of metal rods, bells, strings, disks, & hollow objects.

**Peter Vogel:** *Kleines Funfstimmiges minimal music objekt* (Little five-voice minimal music object). The sculpture's tone generators are activated by the nearing of the player to the photo-electric cells, the duration of his proximity, and the time-sequence of the covering of the cells...

# Friday 24

**MIDNIGHT**  
**12.00 PHRASEOLOGY**  
Prepared by Simon Hayman

An eclectic vision of aural space which explores through individual musics and soundscapes the world's myths. This discourse is offered as a point of departure for the re-creation of an aural tradition and for the pure enjoyment of the ever-changing acoustic landscape.

## 1.00 NO SILENCE

### An audio collage

Prepared by Chris Wade

Environmental recordings — here defined as untreated recordings of locations in real time — from the sound library of the *Environment Tape Exchange* are combined with associated musics, industrial and otherwise... real sounds in an artificial context.

## 3.00 TILL DAWN

Classical music to dispel the darkness

## 6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

## 9.00 MAINLY CONCERTANTE

**Querfurth, F.** (18th C). Trumpet concerto in E flat (1795). Ludwig Guettler, trumpet; New Bach Collegium Musicum; Berlin CO; Max Pommer, conductor.  
Pro Arte PAD 174 13

**Bach, J.S.** (1685-1750). Suite no 3 in D, BWV1068 (c1723). Swiss Romande O; Ernest Ansermet, conductor.  
Decca ECS 754 21

**Fischer, J.** (1733-1800). Trumpet concerto in C (1768). Maurice Andre, trumpet; Wuerttemberg CO; Joerg Faerber, conductor.  
Erato/WRC R 10147 15

**Mozart, W.** (1756-1791). Sinfonia concertante in E flat, K364 (1779). Igor Oistrakh, violin; David Oistrakh, viola; Moscow PO; Kyril Kondrashin, conductor.  
Decca JB 48 33

## 10.30 AUSTRALIAN CONCERT HALL

### West Australian Symphony Orchestra

Prepared and presented by Elaine Hamilton

**Tchaikovsky, P.** (1840-1893). Theme and variations from Suite no 4, op 61, *Mozartiana* (1887).  
ABC 5ABCL 8001 16

**Barber, S.** (1910-1981). Music for a scene from Shelley (1933).  
Unicorn UNS 256 10

David Measham, conductor. (2 above)

**Williamson, M.** (b1931). Violin concerto (1965). Ronald Thomas, violin; Thomas Mayer, conductor.  
WRC S 4930 21

**Gillis, D.** (1912-1978). Portrait of a frontier town (1940). Dobbs Franks, conductor.  
ABC L 38547 20

**Ladov, A.** (1855-1914). Eight Russian folk songs, op 58. David Measham, conductor.  
ABC 5ABCL 8001 13

West Australian SO. (all above)

## 12.00 THE GLORY OF VENICE

### Claudio Monteverdi

Prepared and presented by Elaine Hamilton

**Monteverdi, C.** (1567-1643). Psalm: Laudate Dominum (c1640). Therese Haim, Marie-Blanche Giudicelli, sopranos; Gladys Felix, contralto; Antonio la Palombara, tenor; Louis Collet, baritone; Jean Bouton, bass; Singers of St Eustace, Paris; Marie-Claire Alain, organ; New Bach Society O; Emile Martin, director.  
WRC CM48 6

Chiome d'oro (1619). Emma Kirkby, Judith Nelson, sopranos; Consort of Musicke; Anthony Rooley, director.  
L'Oiseau-Lyre DSDL 703 3

Psalm: Lauda Jerusalem (b1640). Antonio la Palombara, tenor; Louis Collet, baritone; Jean Bouton, bass; Singers of St Eustace, Paris; Marie-Claire Alain, organ; New Bach Society O; Emile Martin, director.  
WRC CM48 10

Addio Roma, from L'Incoronazione di Poppea (1642). Janet Baker, mezzo-soprano; English CO; Raymond Leppard, conductor.  
HMV SXLP 30280 4

Ogni amante e guerrier (1619). Paul Elliott, Andrew King, tenors; David Thomas, bass; Consort of Musicke; Anthony Rooley, director.  
L'Oiseau-Lyre DSDL 703 14

Sfogava con le stelle. Collegium Vocale, Cologne; Wolfgang Fromme, director.  
CBS 79333 3

Psalm: Beatus vir (c1640). Therese Haim, Marie-Blanche Giudicelli, sopranos; Gladys Felix, contralto; Antonio la Palombara, tenor; Louis Collet, baritone; Jean Bouton, bass; Singers of St Eustace, Paris; Marie-Claire Alain, organ; New Bach Society O; Emile Martin, director.  
WRC CM48 11

## 1.00 MARTHA ARGERICH AND FRIENDS

Prepared by Ida Ferson

**Schumann, R.** (1810-1856). Sonata no 1 in A minor, op 105 (1851). Gidon Kremer, violin; Martha Argerich, piano.  
DG 419 235-1 17

**Ravel, M.** (1875-1937). La valse (1920). Martha Argerich, Nelson Freire, pianos.  
Philips 6514 369 11

**Franck, C.** (1822-1890). Flute sonata in A (1886). James Galway, flute; Martha Argerich, piano.  
RCA LRL1 5095 27

## 2.00 CLASSIC PROPORTIONS

Prepared and presented by Tom Bridges

**Bach, J.S.** (1685-1750). Sonata no 2 in A minor, BWV1003 (1720). Sergiu Luca, violin.  
Nonesuch HC 73030 21

**Shostakovich, D.** (1906-1975). Symphony no 5 in D minor, op 47 (1937). Concertgebouw O; Bernard Haitink, conductor.  
Decca SXDL 7551 50

**Brahms, J.** (1833-1897). Violin concerto in D, op 77 (1878). Arthur Grumiaux, violin; New Philharmonia O; Colin Davis, conductor.  
Philips 6500 299 39

## 4.00 AFTERNOON CONCERT

### Into the 20th-Century (2)

Prepared and presented by Marie-Louise Stenstroem

**Atterberg, K.** (1887-1974). Horn concerto in A minor, op 28 (1926). Albert Linder, horn; Gothenburg SO; Gerard Oskamp, conductor.  
Caprice CAP 1144 19

**Bloch, E.** (1880-1959). Violin concerto (1938). Hyman Bress, violin; Prague SO; Jindrich Rohan, conductor.  
Supraphon 50 881 24

**Kodaly, Z.** (1882-1967). Matra pictures (1931). Uppsala Academic Choir; YMCA Choir; Dan Olof Stenlund, conductor.  
Caprice CAP 1037 11

**Nielsen, C.** (1865-1931). Symphony no 3, op 27, *Sinfonia espansiva*, (1910-11). Pia Raanoja, soprano; Knut Skram, baritone; Gothenburg SO; Myung Whun Chung, conductor.  
CD BIS 321 38

**Lowenstein, G.** (1929-1981). Tellus mater (1980). Barbro Lindvall, alto flute; Bengt Stark, marimba; Royal Swedish CO; Mats Liljefors, conductor.  
Caprice CAP 1266 18

## 6.00 MUSIC FOR A SMALL ROOM

Prepared and presented by Marie-Louise Stenstroem

**Schubert, F.** (1797-1828). Sonata for arpeggione and piano; Mischa Maisky, cello; Martha Argerich, piano.  
CD Philips 412 230-2 27

**Beethoven, L.** (1770-1827). Trio in B flat, op 11. Peter Schmidt, clarinet; Friedrich Dolezal, cello; Erich Binder, piano.  
CD Decca 414 576-2 2-

**Debussy, C.** (1862-1918). Sarabande; Toccata, from Pour le piano, L95 (1894-1901). Zoltan Kocsis, piano.  
CD Philips 412 118-2 8

## 7.00 SPOTLIGHT

Prepared and presented by Ric Prestidge

Tonight, Carmen McRae with the Dave Brubeck Quartet; Frank Capp — Nat Pierce Juggernaut; McCoy Tyner Group; Tal Farlow Quintet, with Sam Most.

Step into the 'spotlight'. There will be others also.

## 8.00 BELGIAN NATIONAL DAY CONCERT

### With Wilfred Geens, Consul-General of Belgium

**Maes, J.** (b1904). Concert overture (1961).  
**Meulemans, A.** (1884-1966). Prelude and scherzo, *Municipal Park* (1928). 8

Antwerp PO; Leonce Gras, conductor. (2 above)  
Cultura 5067-1

**Elgar, E.** (1857-1934). Violin concerto in B minor, op 61 (1910). Nai Yuan Hu, violin; Georges Octors, conductor.  
Phonic 1980 080 50

**Sternfeld, D.** (b1905). Symphony (1943). Daniel Sternfeld, conductor.  
Cultura 5067-5 33

Belgian NO. (2 above)

## 10.00 MUSICKE OF SUNDRIE KINDES

**Tye, C.** (c1500-1573). In nomine a cinque. Consort of Musicke; Anthony Rooley, conductor.  
L'Oiseau-Lyre/WRC R 03286 2

**Gibbons, O.** (1583-1625). In nomine a cinque. Jaye Consort of Viols.  
Harmonia Mundi/WRC S 5175 5

**Purcell, H.** (1659-1695). In nomine for seven viols (1680). English Consort of Viols.  
Turnabout TV 34700 4

**Taverner, J.** (c1490-1545). Missa gloria tibi trinitas. The Sixteen; Harry Christophers, conductor.  
Hyperion A 66134 40

## 11.00 MUSIC AMONGST FRIENDS

**Beethoven, L.** (1770-1827). Piano sonata no 25 in G, op 79 (1809). Daniel Barenboim, piano.  
HMV/WRC S 5165 9

String quartet no 12 in E flat, op 127 (1824). Italian Quartet.  
Philips 839 745 LY 38

# Saturday 25

## MIDNIGHT

### 12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Saturday's programmes

### 5.00 SATURDAY MORNING MUSIC

Prepared and presented by Jean Reisner

A varied programme of classical music for relaxed weekend listening.

### 9.00 WHAT'S ON IN MUSIC

Prepared and presented by Janelle Cummins and Bob Tamock

A weekly programme which mixes music with a comprehensive round-up of live musical events happening in Sydney in the forthcoming week. These include opera, operetta, musical comedy, ballet and solo, chamber and orchestral concerts. The programme also covers prizes, scholarships, auditions and education events in the field of music.

### 10.00 A SALUTE TO AUSTRALIANS

Prepared by Ida Ferson

**Spagnoletti, P.** The lancers' quadrilles; two waltzes (orch. Mackerras). 11

**Ellard, F.** National country dances (1843) (arr. Baer). 9

Adelaide SO; Carl Pini, conductor. (2 above) AC 1036

**Smetana, B.** (1824-1884). Majenka's aria, from The bartered bride. Glenys Fowles, soprano; Tasmanian SO; Thomas Mayer, conductor. EMI YPRX 2364 6

**Haydn, J.** (1732-1809). Concerto in C. Ronald Thomas, violin; Soloists of Australia. Chandos ABRD 1198 19

**Boyd, A.** (b1946). String quartet no 1 (1968). Oriel Quartet. ABC RRDS 1268 10

**Williamson, M.** (b1931). Concerto no 2. Gwenneth Pryor, piano; English CO Strings; Yuval, conductor. WRC R 05546 16

**Antill, J.** (1904-1986). Five Australian lyrics, from Oz legends (1953). Stewart Harvey, baritone; Henri Penn, piano. Suite for strings: The unknown land. Sydney SO Strings; Bernard Heinze, conductor. ABC/WRC SA 601 (2 above) 19

### 12.00 NEW RELEASES

Our weekend survey of the latest releases and re-releases from the overseas and local catalogues features both compact discs and LPs.

### 2.00 JAZZ, FROM TRADITIONAL TO MODERN

Prepared and presented by Bruce Johnson

A programme that ranges over the whole history of jazz, venturing into blues and gospel, experimental and avant-garde, and beyond the confines of America.

Today's programme includes the music of Lou McGarity, Cassino Simpson, Joe Thomas, Cootie Williams, Johnny Hodges, 'Banjo' Ikeay Robinson and Allan Browne.

### 3.00 HOME COOKING

Prepared and presented by Bruce Johnson

## 2MBS-FM PRODUCTION

A monthly programme devoted to Australian jazz, using material from both commercial and private sources, including recordings made by 2MBS-FM in our own studios and at concerts and other jazz venues.

### Mike Nock in Concert

New Zealand-born Mike Nock first came to prominence in Australia with the '3-OUT Trio' at the El Rocco during 1960-61. Following his move to the USA he established an international reputation, particularly with his pioneering electronic jazz group The Fourth Way. Following numerous recordings, extensive touring, and composing (including for large ensembles) Mike Nock has returned to Australia where he was commissioned to compose a work for the Australian Chamber Orchestra, scheduled for its premiere performance this month.

Today we present Mike Nock in performance. At the time of going to press Bruce Johnson is hoping to broadcast excerpts from a solo concert to be given by Nock in the Joseph Post Auditorium at the NSW Conservatorium on April 11.

### 4.00 LISTENERS' CHOICE

Prepared and presented by Barbara Hallett

Listeners to 2MBS-FM may make a request by phoning 439 4777 and Barbara will arrange for its inclusion in the programme as soon as possible. Requesters will be advised of this in advance by phone or letter.

### 6.00 RYDER ROUND FOLK

A weekly magazine of folk music and events prepared and presented by Dermott Ryder

Every week at this time, Ryder Round Folk looks at different aspects of traditional and contemporary folk music at home and abroad, examine influences and attitudes and presents 'live' music, interviews, news, and up-to-the-minute details of folk action — Sydney, state and nationwide.

### 8.00 HAPPY TENTH ANNIVERSARY

The Seymour Group 1977-87

## 2MBS-FM PRODUCTION

The Seymour Group is Australia's longest surviving contemporary music ensemble. This programme celebrates their tenth anniversary this month, with selections from the last ten year's repertoire and interviews with those closely associated with the group.

### 10.00 NOCTURNE

Prepared by Ross Norton

**Brahms, J.** (1833-1897). Lullaby. New York PO; Andre Kostelanetz, conductor. CBS RSP 004 3

**Hadjidakis, M.** (contemp.). Dream of urban children. Agnes Baltsa, mezzo-soprano; Athens Experimental O; Stavros Xarharos, conductor. CD DG 419 236-2 5

**Joachim, J.** (1831-1907). Nocturne, op 12. Hans Maile, violin; Berlin Radio SO; Jesus Lopez-Cobos, conductor. CD Schwann 11622 25

**Arne, T.** (1710-1788). The soldier tired. Beverley Hoch, soprano; Hong Kong PO; Kenneth Schermerhorn, conductor. CD IMP PCD 827 4

**Debussy, C.** (1862-1918). Clair de lune (1899). Roland Pontinen, piano. CD BIS 300 5

**Tchaikovsky, P.** (1840-1893). The spell from Sleeping beauty (1888). USSR SO; Yevgeny Svetlanov, conductor. Melodiya/HMV SLS 5245 21

**Tarrega, F.** (1852-1909). Memories of the Alhambra. Pepe Romero, guitar. CD Philips 411 033-2 5

**Belini, V.** (1801-1825). Qui la selva from La Somnambula (1830). Joan Sutherland, Della Jones, sopranos; Luciano Pavarotti, tenor; London Opera Ch; National PO; Richard Bonyng, conductor. Decca D 230 D 3 17

**Parish-Alvars, E.** (1808-1849). Serenade. Thelma Owen, harp. CD IMP PCD 835 8

**Massenet, J.** (1842-1912). Meditation from Thaïs (c1894). Gheorghe Zamfir, pan flute; O; Harry van Hoof, conductor. Philips 9120 309 5

**Williams, C.** (b1893). Dream of Olwen (arr. Goodman). Isador Goodman, piano; Melbourne SO; Patrick Thomas, conductor. Philips 6514 159 3

**Bach, J.S.** (1685-1750). Sleepers awake, from Cantata 140. Sarrebruck Conservatory Ch; Sarre CO; Karl Ristenpart, conductor. Nonesuch H 71029 4

# Sunday 26

## MIDNIGHT

### 12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Sunday's programmes

### 6.00 SUNDAY MORNING MUSIC

Prepared and presented by Mike Phillips

A varied programme of classical music for relaxed weekend listening.

### 9.00 A JOURNEY INTO FRANCE (6)

Prepared by Sofia Boniecki

**Chabrier, E.** (1841-1894). Suite pastorale (1881). Decca JB 10 21

**Honegger, A.** (1892-1955). Symphony no 3, Liturgique (1946). Decca 414 435-1 29

Swiss Romande O; Ernest Ansermet, conductor. (2 above)

**Debussy, C.** (1862-1918). Seven preludes, 1st book (1910). Arturo Benedetti Michelangeli, piano. DG 2531 200 26

**Faure, G.** (1845-1924). Suite: Masques et bergamasques, op 112 (1919). Academy of St Martin in the Fields; Neville Marriner, conductor.  
Decca/Argo ZRDL 1003 14

**Ibert, J.** (1890-1962). The unicorn, *The triumph of chastity* (1950). Nice PO; Jacques-Francis Manzone, conductor.  
Metropole 259006 19

**Tournier, M.** (1879-1951). Au matin. Martine Geliot, harp.  
Cybelia CY 658 4

## 11.00 INTERLUDE

**Hertel, J.** (1727-1789). Concerto a cinque in D (c1750). John Wilbraham, trumpet; Academy of St Martin in the Fields; Neville Marriner, director.  
Argo XK 72 14

## 11.30 OPERA BUFFET

### 2MBS-FM PRODUCTION

A weekly operatic smorgasbord, featuring stars of Australian Opera, as well as news, views, 'what's on' and reviews. A painless way of keeping up to date with all things operatic.

## 12.00 AMERICAN BANDS OF THE 1920s AND EARLY 1930s

**The 'Hot' Jan Garber Orchestra: 1926-1930**  
Prepared and presented by Alexander Craig

It's one of the sad facts of life that violinist, Jan Garber's orchestra maintained a peak of popularity during the late 1930s, the 40s and the 50s, by only too successfully cloning the saccharine style of the famous Guy Lombardo Royal Canadians. However, in the second half of the 1920s and the early 30s, Garber's group was frequently a highly jazz-slanted one. His most celebrated jazz 'sideman' was undoubtedly the great clarinetist, alto and tenor saxophonist, Frank Teschmacher: unfortunately, that was during 1931, midway in the three-year period when Jan Garber didn't record. One of the standout performers whom we are able to hear today is the fine trumpeter, Harry Goldfield. When Goldfield left Garber in 1928, he spent the rest of his long career in the first-trumpet chair of the large and versatile Paul Whiteman Orchestra: however, he got no more *improvised* solo-space in the studios — all the 'hot' trumpet work being successfully allotted to Bix Beiderbecke, Andy Seckrest and Charlie ('Little T') Teagarden. Jan Garber's Greater Columbia Recording Orchestra, which closes the hour, includes the excellent cornetist, Jimmy McPartland and the genius of the bass saxophone, Adrian Rollini. The clean and swinging Garber ensemble of these sixty minutes is certainly 'not the ricky-tick crew' (in Dave Dexter's phrase) that it later became!

**Reser.** Steppin' around (1926).  
Broadway BR 122 3

**Various** (1927). Halcyon HAL 16 10

**Various** (1928). VJM VLP 56 10

**Various** (1927-30). The Old Masters TOM 50, 54.

Jan Garber and his O. (all above)

## 1.00 THE WAGNER SOCIETY PRESENTS A Sample of Lohengrin (2)

Next month, Lohengrin will arrive at Bennelong Point, so to speak, when the

Australian Opera premieres Wagner's romantic opera with a celebrity cast. Today we hear the entire third act of the opera. This opens with the celebrated *Prelude* and the *Bridal chorus*. There follows the *Bridal chamber scene*, in which Elsa persists with the questions about her hero's identity. At last she poses the fatal question, and Lohengrin is forced to kill Telramund in self-defence. Later, on the banks of the River Scheldt he discloses his name and parentage to King Henry's court. The swan returns for Lohengrin's mournful departure. Elsa swoons but the knight from Montsalvat deprives Ortrud of her triumph by restoring the abducted Gottfried of Brabant to the assembled throng.

**Wagner, R.** (1813-1883). Lohengrin: Act III (1850).

**LOHENGRIN:** Jess Thomas, tenor  
**ELSA:** Anja Silja, soprano  
**ORTRUD:** Astrid Varnay, mezzo-soprano  
**KING HENRY:** Franz Crass, bass  
Bayreuth F Ch & O; Wolfgang Sawallich, conductor.  
Philips 6747 241 59

## 2.00 AUSTRALIAN ARTISTS

Prepared by Audrey Manning

**Gotovac, J.** (b1895). Symphonic kolo. Melbourne SO; Vanco Cavdarski, conductor.  
ABC AO 7058/9 8

**Calace, R.** Prelude no 2. Paul Hooper, mandolin.  
Amcos HR 001 5

**Eychenne, M.** (b1933). Cantilena and dance. Paul McDermott, violin; Peter Clinch, alto saxophone; Margaret Schofield, piano.  
Move MS 3041 14

**Kodaly, Z.** (1882-1967). Hary Janos suite, op 15 (1928-30). Melbourne SO; Hiroyuki Iwaki, conductor.  
ABC AO 7058/59 23

## 3.00 MUSIC OF THE MASTERS

Prepared by Ruth Warren

**Rimsky-Korsakov, N.** (1844-1908). Russian Easter festival overture, op 36 (1890). Brno State SO; Oskar Danon, conductor.  
Supraphon 1 10 2104 15

**Franck, C.** (1822-1890). Prelude chorale and fugue (1884). Kerstin Aberg, piano.  
BIS LP 137 20

**Saint-Saens, C.** (1835-1921). Cello concerto no 2 in D minor, op 119 (1902). Lynn Harrell, cello; Berlin Radio SO; Riccardo Chailly, conductor.  
Decca 414 387-1 17

**Dvorak, A.** (1841-1904). Symphony no 1 in C minor *Bells of Zlonice* (1865). London SO; Istvan Kertesz, conductor.  
WRC S 4844 54

## 5.00 EVENSONG

Prepared and presented by Ann Ramsay

**Jackson, M.** Fanfare royale. State Trumpeters; Antony Richards, conductor.

**Clarke, J.** (1670-1707). Trumpet voluntary (1711). Christopher Dearnley, organ; Royal Opera House O; English CO; David Willcocks, conductor.

**Purcell, H.** (1659-1695). Christ is made the sure foundation. Choirs and congregation of St Paul's Cathedral.  
BBC REP 413 (all above) 6

**McKie, W.** (b1901). We wait for thy loving kindness, O Lord. Choirs of Westminster Abbey and Chapels Royal; Simon Preston, conductor.  
BBC REP 596 2

**Jude-Havergal.** Consecration. Peter Baillie, tenor; Peter Avars, organ.

**Haydn-Newton.** Glorious things of thee are spoken. Choir and Chorale of Christchurch Harmonic Society; George Martin, organ; William Hawkey, conductor.  
Kiwi SLC 131 (2 above) 7

**Handel, G.** (1685-1759). March from Occasional oratorio overture (1746). Christopher Dearnley, organ.  
Let the bright seraphim (1743). Kiri Te Kanawa, soprano; John Wallace, trumpet; John Scott, organ.  
Let their celestial concerts all unite. Bach Choir & O; David Willcocks, conductor.  
BBC REP 413 (3 above) 12

**Filitz, F.** (1804-1876). Lead us, heavenly Father, lead us. Choirs and congregation of Westminster Abbey; Harry Bicket, organ; Simon Preston, conductor.  
BBC REP 596 2

**Handel, G.** Dixit Dominus (1707). Monteverdi Choir & O; John Eliot Gardiner, conductor.  
Erato STU 710 55 35

**Mozart, W.** (1756-1791). Laudate Dominum, K339 (1780). Felicity Lott, soprano; Choirs and strings; Simon Preston, conductor.  
Exultate jubilate, K165 (1773). Arleen Auger, soprano; Westminster Abbey O; Simon Preston, conductor.  
BBC REP 596 (2 above) 11

## 6.30 SUNDAY INTERLUDE

Prepared and presented by Ann Ramsay

**Elgar, E.** (1857-1934). Pomp and circumstance marches, op 39: no 1 in D; no 2 in A minor; no 3 in C minor; no 4 in G; no 5 in C (1901). London PO; Adrian Boult, conductor.  
HMV ASD 3388 25

## 7.00 MUSIC WEEKLY

### 2MBS-FM PRODUCTION

A magazine programme bringing you interviews with people who write, play, conduct, produce, teach, review and enjoy music; notable excerpts from our disc and tape recordings; notice of events, passages, forthcoming and retrospects, to help in keeping you up-to-date about people, places, performances, previews and postscripts.

## 8.00 GREAT GERMAN COMPOSERS Sponsored by the German Australian Chamber of Industry and Commerce

**Bach, J.S.** (1685-1750). Toccata and fugue in D minor, BWV565. Peter Hurford, organ.  
Argo 411 824-2 9

**Pachelbel, J.** (1653-1706). Canon. English String O; William Boughton, conductor.  
Nimbus NM 5032 5

**Bach, J.S.** Brandenburg concerto no 4 in G, BWV1049. Concentus Musicus Vienna.  
Telefunken 8.42823 16

**Schuetz, J.** (1685-1672). German magnificat. Hannover Boys Choir; London Baroque.  
EMI EX 27 0275 8

**Telemann, G.** (1685-1750). Concerto for flute, recorder and strings in E minor.  
Drottningholm Baroque Ensemble.  
BIS LP 249 14



## 9.00 FORESHADOWING LUTOSLAWSKI'S VISIT

Prepared by Sofia Boniecki

- Lutoslawski, W.** (b1913). Dance preludes (1954). Eduard Brunner, clarinet; Bavarian Radio SO; 10  
Concerto for oboe, harp and chamber orchestra (1980). Heinz Holliger, oboe; Ursula Holliger, harp; CO of Bavarian Radio SO. CD Philips 416 817-2 (2 above) 18  
Symphony no 3 (1983). Berlin PO. 30  
Les espaces fu sommeil (1975). Dietrich Fischer-Dieskau, baritone; Berlin PO. 14  
Cello concerto (1970). Heinrich Schiff, cello; Bavarian Radio SO. 23  
CD Philips 416 817-2 (3 above)

Witold Lutoslawski, conductor. (5 above)

Venetian games (1961). National Philharmonic SO; Witold Rowicki, conductor. Philips 412 377-1 13

Variations of a theme by Paganini (1941). Martha Argerich, Nelson Freire, pianos. Philips 6514 369 5

## 11.00 EN BERNART ON LOVE

**Bernart de Ventadorn** (12th C). Can vei la lauzeta mover. Nigel Rogers, tenor. Telefunken 6.35412 6

Can l'erba fresch' e.lh folha. Pilar Figueras, soprano; Yves Rouquette, reciter; Rene Clemencic, recorder; Michael Ditrach, hurdy-gurdy; Esmail Vasseghi, goblet drum. Harmonia Mundi HM 397 6

Can l'erba. Paul Hillier, harp; Stephen Stubbs, lute; Lena-Liis Kiesel, portative organ. Hyperion A 66094 2

Ara no vei luzir soeth. Martin Best, tenor. Hyperion A 66211 5

Ab joi mou lo vers e.l momens. Andrea von Ramm, mezzo-soprano, portative organ; Richard Levitt, tenor, percussion; Sterling Jones, rebec, lira; Thomas Binkley, psaltery, chitarra saracena. Electrola 1C 063-30 118 14

Can vei la lauzeta. Elena Polonska, Irish harp. Candide QCE 31083 1

Non es meraviglia s'eu chan. Martin Best, tenor. Hyperion A 66211 4

Pois preytatz me, senhor. Andrea von Ramm, mezzo-soprano; Richard Levitt, tenor; Sterling Jones, lira; Thomas Binkley, lute. Electrola 1C 063-30 118 12

## 9.00 FLUTE AND OBOE

Prepared by Barrie Marchant

**Kohler, E.** (1849-1907). Concert duet. Paul Verhey, Rien se Reide, flutes; Theo Bles, piano. CBS 71084 5

**Bodino, S.** (c1700-c1760). Sonata in E minor. Eugenia Zukerman, flute; Pinchas Zukerman, violin. Vox Cum Laude D VCL 9060 10

**Stanic, K.** (1745-1801). Oboe quartet in E flat, op 8 no 4. Pavel Verner, oboe; Musica da Camera Prague. Supraphon 1111 2470 11

## 9.30 WORLD OF DANCE

Prepared by Ruth Warren

**Anon.** Airs and dances of Renaissance Scotland (arr. Elliott). Scottish Baroque Ensemble; Leonard Friedman, conductor. CRD 1028 11

**de Falla, M.** (1876-1946). Song of the will o' the wisp from Love, the magician (1915); The miller's dance from The three cornered hat (1919). Pepe Romero, Celin Romero, guitars. Philips 6514 182 4

**Kodaly, Z.** (1882-1933). Dances of Galanta (1933). London PO; Walter Susskind, conductor. HMV FC 134 18

**Beethoven, L.** (1770-1827). Polonaise in B flat, WoO60 (1818). Alfred Brendel, piano. Turnabout TV 334 162 6

**Dvorak, A.** (1841-1904). Prague waltzes, B99 (1879). Detroit SO; Antal Dorati, conductor. Decca SXDL 7522 9

## 10.30 CONCERT HALL

Prepared by Gerda Hoffmann

**Schumann, R.** (1810-1856). Manfred overture (1849). New York PO; Leonard Bernstein, conductor. CBS 61926 13

**Schubert, F.** (1797-1828). Wanderer fantasy. Vladimir Feltsman, piano. CBS 78981 24

**Dvorak, A.** (1841-1904). Symphony no 6 in D. Philharmonia O; Colin Davis, conductor. CBS 36708 43

## 12.00 A JAZZ SANDWICH

Prepared and presented by Derrick Davey

Among the dozen recordings we shall hear today will be three by pianists, Hank Jones, Billy Taylor and Nat Pierce.

## 1.00 AMERICAN CONTEMPORARY

**Elliott Carter**

Prepared by Bob Goodnow

**Carter, E.** (b1908). Defence of Corinth (1940). Columbia University Men's Glee Club. Vox SVBX 5353 14

Double concerto for harpsichord, piano and two chamber orchestras (1961). Paul Jacobs, harpsichord; Charles Rosen, piano; English CO; Frederik Prausnitz, conductor. Columbia MS 7191 24

Symphony of three orchestras (1976). New York PO; Pierre Boulez, conductor. CBS 76812 16

## 2.00 AUSTRALIA WIDE

**Fiederman... The Last Concert**

**Davidson, H.** Glisten. 9  
**Vine, C.** (b1954). Images (1981). 11  
**Wesley-Smith, M.** (b1945). Snark-hunting (1984). 17

**Smalley, R.** (b1943). Impulses (1986). 10  
**Hair, G.** (b1943). Ganymede/Prometheus (1983-86). 8

**Vine, C.** Elegy (1985). 8  
Fiederman. (all above) 8

From the National Programme Service of the PBAA

## 3.30 A MEDLEY

Prepared by John Staats

**Ballard, R.** (16th C). Tourdion. Florilegium Musicum of Paris. CBS SBR 235826 4

**Telemann, G.** (1681-1767). Quartet in D minor. Ars Rediviva Ensemble, Prague. Supraphon SUAST 50500 18

**Bach, J. S.** (1685-1750). Six little preludes: in C; in C minor; in D minor; in E; in E minor. Joerg Ewald Daehler, harpsichord. Claves D 306 8

**Mozart, W.** (1756-1791). Concerto in E flat, K365 (1779). Alfred Brendel, Imogen Cooper, pianos; Academy of St Martin in the Fields; Neville Marriner, conductor. Phillips 9500 408 25

**Haydn, J.** (1732-1809). Symphony no 48 in C *Maria Theresa* (b1769). Philharmonia Hungarica; Antal Dorati, conductor. Decca SDD547 27

## 5.00 WORKS DONE FOR TODAY

Prepared by Michael Sheehan

**Sibelius, J.** (1865-1957). Violin concerto in D minor, op 47 (1903). Christian Ferras, violin; Berlin PO; Herbert von Karajan, conductor. DG 138 961 34

**Schubert, F.** (1797-1828). Symphony no 10 in D, D936a (1817). London SO; John Pritchard, conductor. HMV FC 130 55

**Bach, J. S.** (1685-1750). Keyboard concerto no 2 in E, BWV1053. Glenn Gould, piano; Columbia SO; Vladimir Golschmann, conductor. CBS ODA 5099 18

**Verdi, G.** (1813-1901). Giovanna, ho dei rimorsi, from *Rigoletto* (1832). Maria Callas, soprano; Giuseppe di Stefano, tenor; La Scala O; Tullio Serafin, conductor. HMV OASD 7572 8

## 7.00 YOUR MONDAY DATE

Prepared and presented by Geoff Gilbert

Jazz from *Bunk* to *The Bird*.

## 8.00 KNOW YOUR TENORS!

Prepared and presented by Max Krumbeck

**Cilea, F.** (1866-1950). Federico's lament, from *L'Arlesienne*. Melodiya C10 12311 12 5

**Mozart, W.** (1756-1791). Dalla sua pace, from *Don Giovanni* (1787). Hungaroton SLPX 11679 5

**Adam, A.** (1803-1856). Chapelou's aria from *Der Postillon von Lonjumeau*. Preiser LV 511 4

**Weigl, K.** Two duets: Evening hour; The wanderer and the flower girl. Turnabout TVS 34522 3

# Monday 27

## MIDNIGHT

### 12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Monday's programmes

## 6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

**Massenet, J.** (1842-1912). Ah! fuyez, douce image, from *Manon* (1884).  
Opus 9112 1721 5

**Verdi, G.** (1813-1901). Duet from *Otello* (1887).  
Supraphon 0 12 0789 4

**Donizetti, G.** (1797-1848). Tombe degli avi miei... Fra poco a me ricovero, from *Lucia di Lammermoor*.  
Hungaroton SLPD 12521 7

**Tagliaferri, L.** Piscatore e pusilleco.  
Electrola VP 2101/02 3

**Anon.** Tiritomba.  
CBS D3M 33448 2

**Wagner, R.** (1813-1883). Amfortas! Die Wunde, from *Parsifal* (1882).  
EMI C 181-30 669/78 7

**Leoncavallo, R.** (1858-1919). Vesti la giubba, from *I Pagliacci* (1892).  
RCA 26 35047 4

**Wagner, R.** In fernem Land, from *Lohengrin* (1850).  
CBS D 38931 5

**9.00 STORMY MONDAY**

Two hours of the best in blues, R'n'B, soul, gospel, cajun and zydeco, with regular specials on artists, bands and musical styles.

There's a weekly guide to the local blues and R'n'B scene, and features on new releases, as well as occasional live broadcasts from our Studio C.

**11.00 CROSSING THE DIVIDE**

**Haydn, J.** (1732-1804). Violin concerto in C (c1761). Soloists of Australia; Ronald Thomas, violin and director.  
Chandos ABRD 1198 19

**Stamitz, K.** (1745-1788). Flute concerto in D. James Galway, flute; New Irish SO; Andre Prieur, conductor.  
RCA ARL 13858 16

**Haydn, J.** (1732-1809). Sonata in E minor, no 53 (1781). Ronald Farren-Price, piano.  
Move MS 3047 11

**Bach, C. P. E.** (1714-1788). Unaccompanied sonata in A minor. James Galway, flute.  
RCA ARL 13858 11

**Haydn, J.** Variations in F minor (1793). Ronald Farren-Price, piano.  
Move MS 3047 21

**Stamitz, K.** (1745-1788). Flute concerto in G. James Galway, flute; New Irish SO; Andre Prieur, conductor.  
RCA ARL 3858 19

**Bach, C. P. E.** Symphony in G (1773). Academy of Ancient Music; Christopher Hogwood, conductor.  
L'Oiseau-Lyre 417 124-1 11

## Tuesday 28

### 1.00 POOR WHITE TRASH

#### Parts 1 and 2

Presented by Ian Hartley and Marc Dekenzo

Transit music, pop montage, movie music, performance radio, sound performance and radio theatre

### 3.00 TILL DAWN

Classical music to dispel the darkness

### 6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

### 9.00 L'IMPERIALE

Prepared by Annie Schweitzer

**Couperin, F.** (1668-1733). L'imperiale sonata and suite from *Les nations* (1726 publ.).  
Musica Antiqua Cologne.  
Archiv 410 903-1 27

### 9.30 SCORE READING

#### 20th-century music

Prepared by Meg Matthews

### 2MBS-FM PRODUCTION

The more you see, the more you hear, and the more you hear, the more you understand the composer's craft.

These score reading programmes this month move through music of the 20th century, observing period characteristics, instrumentation, notation features and styles particularly as they occur in the score.

Texts to be used: *The Norton Scores*, edited by Roger Kamien (1984). 4th edition Volume II.

Musical examples by: **Schoenberg** and **Webern**.

### 10.30 THE UTAH SYMPHONY ORCHESTRA

Prepared by Bob Goodnow

**Copland, A.** (b1900). El salon Mexico. Eugene Abravanel, conductor.  
WRC R 06663 11

**Adler, R.** (b1928). Wilderness, suite. Charles Ketcham, conductor.  
RCA ARL1 4726 34

**Harris, R.** (1898-1979). Folk song symphony. Utah Chorale; Eugene Abravanel, conductor.  
Angel S 36091 38

Utah SO. (all above)

### 12.00 YOUNG PERFORMERS

#### Lorelei Dowling, bassoon

Eligible for Vogel's 2MBS-FM Young Performer's Award

### LIVE FROM 2MBS-FM

### 1.00 MOZART IN VIENNA

Prepared by Pat Bell

**Mozart, W.** (1756-1791). Piano concerto no 12 in A, K414 (1782). Joerg Demus, fortepiano.  
Harmonia Mundi 1C 065 99767 25

Symphony no 39 in E flat, K543 (1788).  
Harmonia Mundi 1C 065-99786 28

Collegium Aureum; Franzjosef Maier, director.  
(2 above)

### 2.00 MUSIC WEEKLY

### 2MBS-FM PRODUCTION

A repeat of last Sunday's programme of interviews with people in and behind the music

### 3.00 MASTERWORKS

By courtesy of CBS Records



**Fasch, J.** (1688-1758). Concerto for trumpet, oboe and strings. Wynton Marsalis, trumpet; English CO; Raymond Leppard, conductor.  
CBS IM 39061 6

**Bolling, C.** (b1930). Suite no 2 for flute and jazz piano trio. Jean-Pierre Rampal, flute; Pierre-Yves Sorin, double bass; Claude Bolling, piano; Vincent Cordelette, percussion.  
CBS FM 42318 51

### 4.00 THE FIVE SEASONS

Prepared by Ross Norton

**Du Ming-Xin.** (contemp.). Autumn thoughts. Hong Kong PO; Kenneth Jean, conductor.  
Hong Kong CD 8.240233 6

**Schubert, F.** (1797-1828). Winter's eve. Margaret Price, soprano; Wolfgang Sawallisch, piano.  
CD Orfeo C 001811 7

**Mendelssohn, F.** (1809-1847). Spring song. Philippa Davies, flute; Thelma Owen, harp.  
CD IMP PCD 835 3

**Gershwin, G.** (1898-1937). Summertime from *Porgy and Bess*. Leontyne Price, soprano; RCA O; Skitch Henderson, conductor.  
RCA GL 89442 4

**Spohr, L.** (1784-1859). Symphony no 9 in B minor, op 143 *The seasons*. Bavarian Radio SO; Karl Anton Rickenbacher, conductor.  
CD Orfeo C 094 841 31

### 5.00 TUESDAY CONCERT

Prepared and presented by David Worobin

**Handel, G.** (1685-1759). Organ concerto no 1 in G minor, op 4 (1738). Herbert Tachezi, organ; Concentus Musicus Vienna; Nikolaus Harnoncourt, conductor.  
Telefunken 6.042658 14

**Mozart, W.** (1756-1791). String quartet in E flat, K428 (1783). Juilliard Quartet.  
CBS M3 37856 27

**Beethoven, L.** (1770-1827). Symphony no 9 in D minor, op 125 *Choral* (1825). Janet Perry, soprano; Agnes Baltsa, contralto; Vinson Cole, tenor; Jose van Dam, baritone; Vienna Choral Society; Berlin PO; Herbert von Karajan, conductor.  
DG 413 933-1 66

### 7.00 ROBIN'S NEST OF JAZZ

Prepared and presented by Robin Forsaith

This is an our of mainly modern to mainstream jazz. Tonight Robin will play some tracks from the two-record set 'Zulu', recorded in 1955 and featuring Randy Weston on piano, Art Blakey on drums, and Sam Gill on the bass.

### 8.00 NEW RELEASES

Our weekly survey of the latest releases and re-releases from the overseas and local catalogues features both compact discs and LPs.

## 10.00 MUSIC FOR AN HOUR

Prepared by Pat Bell

**Kuhau, F.** (1786-1832). Grand trio in G, op 119 (1831). Per Oien, Robert Aitken, flutes; Geir Henning Braaten, piano. Simax PN 2004 18

**Dvorak, A.** (1841-1904). String quintet in E flat, op 97, *American* (1893). Josef Kodousek, viola; Dvorak Quartet. Supraphon SUA ST 50684 31

**Crusell, B.** (1775-1838). Rondo for two clarinets and piano (c1820). Kjell-Inge Stevenson, Kjell Fageus, clarinets; Eva Knardahl, piano. BIS LP 62 5

## 11.00 LATE EVENING CHAMBER MUSIC

Prepared by Alice Barton

**Dohnanyi, E.** (1877-1960). Serenade in C, op 10. Itzhak Perlman, violin; Pinchas Zukerman, viola; Lynn Harrell, cello. CBS SBR 235994 20

**Schubert, F.** (1797-1828). String quartet in A minor, D804 (1824). Lukas Hagen, Annette Bik, violins; Veronica Hagen, viola; Clemens Hagen, cello. DG 419 171-1 35

# Wednesday 29

## MIDNIGHT

### 12.00 JAZZ: ANOMIE

Prepared by Alessio Cavallaro

Film jazz cool jazz free jazz punk jazz fake jazz be-bop!!

## 1.00 BALLISTIC AFFAIR

Music of the Caribbean, focusing on Jamaican reggae. Other featured styles include calypso, soca and Martiloupe.

## 3.00 NEW RELEASES

A repeat of last night's survey of the latest LPs and compact discs from the overseas and local record catalogues

## 5.00 MUSIC WEEKLY

### 2MBS-FM PRODUCTION

A repeat of last Sunday's magazine programme of interviews with people who write, play, conduct, produce, teach, review and enjoy music, to keep you up-to-date about people, places, performances, previews and postscripts.

## 6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

## 9.00 ALFRED BRENDL PLAYS

Prepared by Pamela Linnett

**Mozart, W.** (1756-1791). Piano concerto no 24 in C minor, K491 (1786). Academy of St Martin in the Fields; Neville Marriner, conductor. Philips 6542 432/439 30

**Schumann, R.** (1810-1856). Kinderszenen, op 15 (1838). Philips 9500 964 17

**Beethoven, L.** (1770-1827). Piano concerto no 5 in E flat, op 73 *Emperor* (1809). London PO; Bernard Haitink, conductor. Philips 9500 243 39

Alfred Brendel, piano. (3 above)

## 10.30 CONCERT HALL

Prepared by Gerda Hoffmann

**Bruch, M.** (1838-1920). Three pieces, op 83 nos 2, 6 and 7 (1866). Harold Wright, clarinet; Boris Kroyt, viola; Murray Perahia, piano. Turnabout TVS 34615 12

**Schubert, F.** (1797-1828). Sonata in F minor (1818). Romola Costantino, piano. MBS 4 20

**Sibelius, J.** (1865-1957). Symphony no 1 in E minor, op 39 (1899). Philharmonia O; Vladimir Ashkenazy, conductor. Decca 414 534-1 34

**Ravel, M.** (1875-1937). Mother Goose, suite (1908). Vienna SO; Gerd Albrecht, conductor. Atlantis ATL 95 202 17

## 12.00 THE SOUND OF JAZZ

Prepared and presented by Kevin Jones

In 1963 Duke Ellington realised a long-standing ambition to record some of his extended works which had been orchestrated for his own band and symphony orchestra (*The symphonic Ellington*, Trend TR 529). Today we hear two pieces... the three-part *Night creature*, recorded in Stockholm (two parts) and Paris, and *Non-violent integration*, with the Hamburg Symphony Orchestra.

Final part of the four-week series on Erskine Hawkins and his Orchestra (RCA PM 43257).

**Ellington, D.** *Night creature*; *Non-violent integration* (1968). Duke Ellington and his Orchestra. Trend TR 529

**French-Dawkins-Lowe.** You can't escape from me (1939).

**Allen-Bishop.** Rehearsal in love.

**Lowe-Hawkins.** Satan takes the rhumba.

**Rose-Eisen-Youmans.** More than you know.

**Johnson-Hawkins.** Uptown shuffle.

**Noble, R.** I hadn't anyone till you.

**Lowe-Hawkins.** Baltimore bounce.

**Holiday, B.** Fine and mellow.

**Lowe-Hawkins.** Saboo.

Erskine Hawkins and his Orchestra. (9 above) RCA PM 43257 (mono)

## 1.00 WEDNESDAY MATINEE

### From the Steppes

Prepared by Audrey Manning

**Cui, C.** (1835-1918). Suite concertante, op 25 (1884). Takako Nishizaki, violin; Hong Kong PO; Kenneth Schermerhorn, conductor. Hong Kong 6.220308 21

**Tchaikovsky, P.** (1840-1893). Tis not a cuckoo in the pine forest (1891); A golden cloud (1887); Evening (1881). Leningrad R & TV Choir; Grigory Sandler, conductor. Melodiya CM 03849 50 9

**Rachmaninov, S.** (1873-1943). Piano concerto no 2 in C minor, op 18 (1891). Julius Katchen, piano; London SO; Georg Solti, conductor. Decca SDDA 181 33

**Tchaikovsky, P.** Symphony no 6 in B minor, op 74 *Pathétique* (1893). Los Angeles PO; Carlo Maria Giulini, conductor. CD DG 400 029-2 47

## 3.00 20TH-CENTURY WOMEN COMPOSERS

Prepared by Bob Goodnow

**Taillferre, G.** (1892-1963). Pastorale. Katherine Hoover, flute; Virginia Eskin, piano. Leonarda LPI 104 3

**Chaminade, C.** (1857-1944). Trio, op 11. MacAlester Trio. Vox SVBX 5112 23

**Vellere, L.** (1896-1966). String quartet no 3 (1951). Crescent Quartet. Leonarda LPI 111 17

**Taillferre, G.** Quatuor (1918). Vieuxtemps Quartet. Gemini Hall RAP 1010 10

## 4.00 HOMAGE TO A QUEEN

Prepared by John Staats

**Scarlatti, D.** (1685-1757). The four seasons, serenade (1716). Kari Lovaas, Regina Marheineke, sopranos; Ria Bollen, mezzo-soprano; Heiner Hoepfner, tenor; Munich Soloists and CO; Hans Ludwig Hirsch, conductor. Tudor 73014 51

## 5.00 EARLY EVENING CONCERT

Prepared and presented by Brendan Walsh

**Trad.** The bard of Armagh; The meeting of the waters. John McCormack, tenor; Gerald Moore, piano. WRC R 05766 7

**Goldmark, K.** (1830-1915). Springtime overture. Boston Pops O; Arthur Fiedler, conductor. DG 2584 027 10

**Lehar, F.** (1870-1948). Luxembourg waltz. Johann Strauss O, Vienna; Willi Boskovsky, conductor. CD EMI 747020-2 9

**Schumann, R.** (1810-1856). Arabeske, op 18. Lorin Hollander, piano. Time-Life STL 557 8

**Puccini, G.** (1858-1924). Capriccio sinfonico. Berlin Radio SO; Riccardo Chailly, conductor. CD Decca 410 007-2 12

**Fall, L.** (1873-1925). Leo Fally medley. Joan Sutherland, soprano; Ambrosian Light Opera Ch; New Philharmonia O; Richard Bonyne, conductor. Decca 410 129-1 8

**Smetana, B.** (1824-1884). Polka from The bartered bride. New Zealand SO; John Hopkins, conductor. DG DGG 2 5

**Enesco, G.** (1881-1955). Roumanian rhapsody no 1. London PO; Stanley Black, conductor. Decca VIV 17 14

**Ziehrer, C.** (1843-1922). Carnival children waltz, op 382. Vienna Volksoper O; Franz-Bauer Theussl, conductor. CD Philips 412 883-2 7

**Bizet, G.** (1838-1875). Prelude to Act I, Carmen. Dresden State O; Silvio Varviso, conductor. CD Philips 412 236-2 2

**Gabrieli, A.** (1510-1586). Ave regina. Magdalen College Choir, Oxford; Bernard Rose, conductor. Decca VIV 45 3

**Puccini, G.** (1858-1924). Intermezzo from *Suor Angelica*. Maggio Musicale Fiorentino O; Gianandrea Gavazzeni, conductor. Decca VIV 19 4

**Strauss, J.** (1825-1899). Cinderella ballet, Entr'acte. National PO; Richard Bonyngne, conductor. Decca D 255D2 7

**Bath, H.** (1883-1945). Cornish rhapsody from *Love story*. Isador Goodman, piano; Melbourne SO; Patrick Thomas, conductor. Philips 6514 159 6

## 7.00 THE JOY-A-JAZZ Shorty and Bud

Tonight Joya plays selections that include cuts from the album, *The Bud Freeman All-Stars featuring Shorty Baker*.

Tenor saxophonist Freeman and trumpeter Baker are joined by pianist Claude Hopkins, bassist George Duvivier and drummer J.C. Heard.

## 8.00 TIEFLAND

Prepared and presented by Joe Neustadt

**d'Albert, E.** (1864-1932). Tiefland, musical drama in two acts. Libretto after Angel Guimera by Rudolph Lothar. First production at the German Theatre, Prague, 15th November, 1903.

**SEBASTIANO:** Gerd Feldhoff, baritone  
**TOMMASO:** Ivan Sardi, bass  
**MARTA:** Isabell Straus, soprano  
**NURI:** Angelika Fischer, soprano  
**PEDRO:** Rudolf Shock, tenor  
**NANDO:** Karl Ernst Mercker, tenor  
RIAS Ch; Berlin SO; Hans Zanotelli, conductor. Eurodisc 28666 XFR 129

## Prologue:

A rocky ledge in the Pyrenees. In the loneliness of the mountains, Pedro grazes the sheep of his master, Sebastiano. The village elder Tommaso arrives with Sebastiano. They are accompanied by the young woman, Martha. Sebastiano bought Martha as a child from a beggar, and later made her his beloved. As he now wishes to marry a wealthy woman, in order to clear himself of debts, Martha is in the way, and he plans to marry her to the simple Pedro. Pedro, unaware of the intrigue, is overjoyed to learn of his betrothal, and being appointed miller in the lowlands.

**Act I.** In Sebastiano's Mill. The village gossips are questioning young Nuri about Sebastiano's relationship with Martha. Martha arrives and throws them out. When she is alone, she breaks down and cries. When the happy Pedro arrives to speak to his bride, he is teased by the villagers. Sebastiano arrives, and silences the villagers. He gives Pedro new clothes "to turn him into a beau", the crowds jeer. Martha implores Sebastiano to save her from the forthcoming wedding, but now learns that he selected the simple Pedro for her in order to maintain their relationship. Sebastiano informs her that he will wait in her room on her wedding night. The wedding procession forms. Sebastiano is prevented from joining the procession by the millworker Moruccio and Tommaso. Tommaso considers accusations made Moruccio against Sebastiano as slanderous, and wants to hear the truth. Sebastiano's defence is very poor, and the old man is shaken by the truth. He now wants to prevent the wedding — too late. Pedro closes the mill door, and is finally alone

with Martha. He tells her of his fight with the wolf, and offers her the piece of silver, given to him as a reward by his master, Sebastiano. Suddenly, a light lights up in Martha's chamber. Pedro, armed with a knife, wants to investigate, but Martha talks him out of it, telling him he made a mistake, there was no light. They both lie down at the hearth and fall asleep.

**Act II.** Pedro, accompanied by Nuri, goes to visit the village, to try and find out what people are saying behind his back. Meanwhile, Tommaso is told by Martha how she was innocently involved in the scandalous relationship with Sebastiano. Pedro returns disappointed from the village. He learns of Martha's shame, but does not know the other involved party. He sees only one way out, return to the mountains. Martha tries to prevent him, but in vain. She infuriates him until finally he attacks her with the knife. He stops dead — what has he done? At this moment they realise their love for each other. Sebastiano arrives, accompanied by some peasants, and forces Martha to dance for him. When Pedro wants to take his Martha and go, he is chastised by Sebastiano. Pedro is still the willing servant. Only when Martha calls out to him "He was in my chamber last night" does he attack Sebastiano. He is restrained by the peasants, who throw him out. At this moment Tommaso arrives. He has informed the father of Sebastiano's wealthy bride of his shameful relationship. The marriage is called off. Sebastiano is ruined; he now wants to enforce Martha's love. She calls for Pedro's help. Pedro now enters and after a struggle strangles Sebastiano. He calls the villagers to show them his revenge. Together with Martha, Pedro now returns to his mountains.

## 10.30 CLAUDIO ARRAU PLAYS CHOPIN

Prepared by Grahame Scott

**Chopin, F.** (1810-1849). Ballades: no 1 in G minor, op 23 (1831-35); no 2 in F, op 38 (1836-39); no 3 in A flat, op 47 (1840-41). Claudio Arrau, piano. Philips 9500 393 26

## 11.00 FAST AND STILL

Prepared and presented by Martin Davidson

**Nancarrow, C.** (b1912). Studies nos 20 to 29 (c1960). Conlon Nancarrow, player piano. 1750 ARCH 1768, 1777, 1786, 1798 41

**Scelsi, G.** (b1905). Duet. Irvine Arditt, violin; Rohan de Saram, cello. FORE 80/Thirteen-fourteen 11

# Thursday 30

## MIDNIGHT

### 12.00 STOPS/GAPS/MEASURES

Prepared and presented by Rik Rue

A programme which spans a wide range of music and sounds, from regional environmental works, text-sound and sound experimentation to local and international new music

## 1.00 THE GARDEN OF ALLAH

A handful of bongos and a slice of bread? In search of the lost treasures of the Garden of Allah.

## 3.00 TILL DAWN

Classical music to dispel the darkness

## 6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

## 9.00 AUSTRALIANS PERFORM

Prepared by Pamela Linnet

**Liszt, F.** (1811-1886). Sonata in B minor (1853). Rhondda Gillespie, piano. Chandos ABRD 1042 27

**Dvorak, A.** (1841-1904). Symphony no 8 in G, op 88 (1889). Sydney SO; Jose Serebrier, conductor. RCA VRL1 0269 34

**Liszt, F.** Piano concerto no 1 in E flat (1857). Isador Goodman, piano; Melbourne SO; Patrick Thomas, conductor. Philips 411 143-1 18

**Chopin, F.** (1810-1849). Polonaise in B flat, op 71 no 2 (1828). Gusztav Fenyo, piano. MBS 7 6

## 10.30 CONCERT HALL

**Marcello, B.** (1686-1739). Oboe concerto in C minor. Senia Trubashnik, oboe; Luxembourg R & TV O; Kurt Redel, conductor. Forlane UM 3504 10

**Mozart, W.** (1756-1791). Divertimento in D, K334 (1779-80). Berlin PO; Herbert von Karajan, conductor. DG/WRC S 5441 47

**Bach, C.P.E.** (1714-1788). Double concerto in F (1740). Luciano Sgrizzi, harpsichord; Robert Veyron-Lacroix, piano; Jean-Francois Paillard CO; Jean-Francois Paillard, conductor. Erato/WRC S 5593 26

## 12.00 CONCERTO MISCELLANY (5)

Prepared and presented by Earle King

**Brahms, J.** (1833-1897). Tragic overture, op 81. BBC SO; Arturo Toscanini, conductor. FMRS 64 12

**Bach, J.S.** (1685-1750). Concerto in C for three harpsichords and strings, BWV1064. Kenneth Gilbert, Lars Ulrik Mortensen, Nicholas Kraemer, harpsichords; English Concert; Trevor Pinnock, director. CD Archiv 400 041-2 16

**Prokofiev, S.** (1891-1953). Piano concerto no 3 in C, op 26. Sergei Prokofiev, piano. London SO; Piero Coppola, conductor. FMRS 69 25

**Brahms, J.** Double concerto in A, op 102. David Oistrakh, violin; Mstislav Rostropovich, cello; Cleveland O; George Szell, conductor. FMRS 70 33

## 1.30 WOODWIND QUINTETS

Prepared by Bob Goodnow

**Mozart, W.** (1756-1791). Piano quintet in E flat, K452 (1789). John Winther, piano; Canberra Wind Soloists. Abel 1 24

**Barthe, A.** Passacaille. Westwood Wind Quintet. Crystal 101 3





## 2.00 ... WHEN KNIGHTS WERE BOLD

Prepared and presented by Elaine Hamilton

**de Vaqueiras, R.** (c1155-1207). Calenda maia. Clemencic Consort; Rene Clemencic, director. Harmonia Mundi HM 396 5

**de la Torre, F.** (15th C). Danza alta sobre La Spagna. 8

**Anon.** Basse danse du Roy de Spaigne; La Spagna (15th C).

**Ghiselin, J.** (d1500). Basse danse La Spagna. 8

Atrium Musicae de Madrid; Gregorio Paniagua, director. (3 above) BIS LP 163/64

**Anon.** Clap, clap — sus Robin (15th C).

**de Machaut, G.** (c1300-1377). Christe, qui lux es. 6

Early Music Consort of London; David Munrow, director. (2 above) Archiv 2547 051

**Anon.** Te Deum (14th C).

**Perotin.** (12th C). O filii et filiae.

Choir and organists of Notre Dame, Paris. (2 above) FY 001 11

**Thibaut de Navarre.** (1201-1253). Seven chansons. Atrium Musicae de Madrid; Gregorio Paniagua, director. Harmonia Mundi HM 1016 8

**Anon.** A l'entrada del temps clar (12th C).

**Petrol.** (1180-c1225). Quant amors trobet partit. Clemencic Consort; Rene Clemencic, director. (2 above) Harmonia Mundi HM 396 6

**Anon.** Re di Spagna (15th C).

**Guilelmus, M.** (15th C). La bassa Castiglia.

**Anon.** La Spagna; La Spagna; Olvida tu perdicion Espana (15th C). Atrium Musicae de Madrid; Gregorio Paniagua, director. (3 above) BIS LP 163/64 7

## 3.00 MAKE A JOYFUL NOISE

Prepared and presented by Elaine Hamilton

**Schuetz, H.** (1585-1672). Jubilate Deo omnis terra (1629). Saqueboutiers de Toulouse. Erato NUM 75234 5

**Messiaen, O.** (b1908). Transports de joie, from L'Ascension (1933). David Kinsela, organ. Aura 821 5

**Mozart, W.** (1756-1791). Exsultate jubilate, K165 (1773). Agnes Giebel, soprano; Vienna SO; Peter Ronnefeld, conductor. Telefunken SMT 1161 17

**Hill, A.** (1870-1960). Symphony, *Joy of life* (1941). Genty Stevens, soprano; Norma Hunter, mezzo-soprano; Malcolm Potter, tenor; Alan McKie, baritone; Adelaide Singers; Adelaide P Choir; South Australian SO; Patrick Thomas, conductor. Festival SFC 80018 37

**Anon.** In dulci jubilo; Gloria in excelsis Deo. **Handel, G.** (1685-1759). Hallelujah chorus (1741). Sinfonia of London; Alexander Gibson, conductor. WRC S 2159/61 9

**Gabrieli, G.** (1557-1612). Jubilate Deo omnis terra (1597). 23rd Intervarsity Choral Choir; Ayis Ioannides, conductor. ABC RRCS 1321 6

## 4.30 REFLECTIONS

Prepared by Ross Norton

**Copland, A.** (b1900). Resting place on the hill (1940). James Tocco, piano. CD Pro Arte CDD 183 5

**Shostakovich, D.** (1906-1975). Elegy (c1931). Fitzwilliam String Quartet. CD Decca 411 940-2 5

**Copland, A.** Corral nocturne, from Rodeo (1942). Detroit SO; Antal Dorati, conductor. CD Decca 414 273-2 4

**Clarke, J.** (1673-1707). Blest be those sweet regions. Rene Jacobs, counter-tenor; Jaap ter Linden, bass viol; Konrad Jungheanell, theorbo. CD Harmonia Mundi HMC 901133 5

**Massenet, J.** (1842-1912). Meditation, from Thais (c1894). Gheorghe Zamfir, pan flute; unnamed orchestra; Harry van Hoof, conductor. Philips 9120 309 5

## 5.00 SOUNDS DELIGHTFUL

**Mozart**  
Prepared and presented by Ann Ramsay

**Mozart, W.** (1756-1791). Horn concerto no 4 in E flat, K495 (1781-87). Milos Petr, horn; Musici of Prague; Libor Hlavacek, conductor. Supraphon 1110 2628 16

Serenade in D, K239, *Serenata notturna* (1776). I Musici. Philips 6500 536 13

Piano concerto no 22 in E flat, K482 (1785). Alfred Brendel, piano; Academy of St Martin in the Fields; Neville Marriner, director. Philips 9500 145 35

Symphony no 35 in D, K385, *Haffner* (1782). Moscow CO; Rudolf Barschai, conductor. Melodiya/Eurodisc 87678 XAK 18

Concerto for flute, harp and orchestra in C, K299 (1778). Vienna Philharmonic O; Karl Boehm, conductor. DG 2530 715 30

## 7.00 BEBOP AND BEFORE

Prepared by Martin Davidson

My old flame; Conversing in blue; The Sheik of Araby (2 takes); Limehouse blues (1945). Bemmy Morton, trombone; Barney Bigard, clarinet; Ben Webster, tenor saxophone; Sammy Benskin, piano; Israel Crosby, double bass; Eddie Dougherty, drums. Blue Note/Mosaic MRI 115 22

How high the moon; Mellow mood; I surrender dear; Dodd's blues (1946). Dodo Marmarosa, piano; Lucky Thompson, tenor saxophone; Ray Brown, double bass; Jackie Mills, drums. Atomic/Onyx 212 11

Cherokee; Be-bop, and Be-bop no 2; Zoo-baba-da-oo-ee; Be-bop's turning blue (1947). Lionel Hampton, vibraphone; Benny Bailey, trumpet; Morris Lane, tenor saxophone; Dodo Marmarosa or Milt Buckner, piano; Billy Mackel, electric guitar; Charles Mingus, double bass; Earl Walker, Curley Hammer, drums. Decca/MCA 510181 11

Move (2 takes) (1948). Fats Navarro, trumpet; Don Lamphere, tenor saxophone; Linton Garner, piano; Jimmy Johnson, double bass; Max Roach, drums. Dial/Spotlite SPJ133 5

## 8.00 CELEBRATED CHAMBER ENSEMBLES

Prepared by Sofia Boniecki

**Vivaldi, A.** (1678-1741). Flute concerto in C minor, RV441. Jean-Pierre Rampal, flute; I Solisti Veneti; Claudio Scimone, conductor. CD Erato ECD 88189 11

**Mozart, W.** (1756-1791). Cassation in G, K63 (1769). Jean-Francois Paillard CO; Jean-Francois Paillard, conductor. CD Erato ECD 88101 21

**Bach, J. S.** (1685-1750). Brandenburg concerto no 3 in G, BWV1048 (1711-13). Academy of St Martin in the Fields; Neville Marriner, conductor. CD Philips 400 076 13

**Telemann, G.** (1681-1767). Overture a sette TWV55:C6. Concentus Musicus, Vienna; Nikolaus Harnoncourt, director. CD Teldec 8.42589 24

**Dvorak, A.** (1841-1904). Serenade in E, op 22 (1875). Camerata Bern; Thomas Fueri, conductor. CD Novallis 150 011-2 28

**Blavet, M.** (1700-1768). Concerto a quatre parties. Musica Antiqua, Cologne; Reinhard Goebel, director. CD Archiv 415 298-2 14

## 10.00 THANKS FOR THE MEMORY

Prepared and presented by Joe Neustadt

Home on the range. Jerome Hines; unnamed O. Legendary Recordings LR 142-5 (mono) 4

**Stolz, R.** (1880-1975). Komm in den park von Sans Souci. Berlin SO; Robert Stolz, conductor. Eurodisc 30 534 2 4

**Maschwitz-Posford.** Music for Romance. Binnie Hale; unnamed O. WRC SH 129 (mono) 5

**Lecuona, E.** La comparsa. Ernest Lecuona, piano. RCA L 10026 (mono) 5

**Offenbach, J.** (1819-1880). Legend von Kleinsach, from Tales of Hoffmann. Richard Tauber, tenor; unnamed O. Pearl GEMM 153/54 (mono) 6

**Strauss, J.** (1825-1899). There will come a time, from The Great Waltz. Miliza Korjus, soprano; un-named O; Dmitri Tiomkin, conductor. Soundtrak STK 109 (mono) 8

**Stolz, R.** Viennese carnival. Brian Stanborough, piano. TLP 93001 9

**Llossas, J.** Oh fraulein Grete! Helge Rosvaenge, tenor; Ilja Livschakoff and his Artists O. Preiser LV 601 (mono) 3

**Chiloe, R.** Forestal. I Salonisti.

Harmonia Mundi 1C 067-xx xxx 4

**Gordiani, L.** Santa Lucia. Joseph Schmidt, tenor; un-named O; Otto Dobrindt, conductor. Electrola 1C 148-31 095M 4

**Strauss, Josef.** (1827-1870). The little mill, polka. Vienna PO; Willi Boskovsky, conductor. Decca D147D2 5

## 11.00 3.9.1 CANNIBALE

20th-century classical/electronic musics, tape c[ut]ollage, musique concrete, environmental/industrial/other soundscapes, improvisation, voice, text-sound poetry, experimental radio plays/soundtracks, the interface of recent sound/visual/performance art histories, and occasional mal/practices in radio...

incl.

**John Duncan:** Kokka (National anthem). Soundwork collaboration through the mail, recorded in Los Angeles and London. Left channel, John Duncan: shortwave, tape. Right channel, Cossey Fanni-Tutti: synthesiser, foetal heartbeat; Chris Carter: synthesiser, tape

also, **J. Duncan:** Mayday (1983). Shortwave, tape.

# Friday 31

## MIDNIGHT

### 12.00 A STRICTLY CHEMICAL POINT OF VIEW

Selections of music and dialogue from various outsiders — society's misunderstood members — recorded live and in constructed chaotic environments to absorb human nature from domestic receiving points

### 1.00 STALKING THE NIGHTMARE

Prepared by Terry Brown

*Musique fantastique!* Don't be lost in space... Come with us through a filmic time-tunnel from the paranoid 50s to the 50th Century; from the fourth dimension to the final frontier; from the inner mind to the outer limits.

### 3.00 TILL DAWN

Classical music to dispel the darkness

### 6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

### 9.00 THE SOUNDS OF KOTO AND SHAKUHACHI

Prepared by Sofia Boniecki

**Miyagi, M.** (1894-1956). The sea in spring (1929). Reifu Hiroma, shakuhachi; Michio Miyagi, koto. Victor SJL 2323 7

**Respighi, O.** (1879-1936). The birds (1927). New Koto Ensemble; Sho Fukumori, conductor. Toshiba TA 80002 21

**Gotoh, S.** (20th C). A song of June (1979). Kozan Kitahara, shakuhachi; Sumiko Gotoh, Masami Asaga, Michiko Takahata, Eiko Yamagashi, Shieko Kawamura, kotos. Toshiba TH 80009 8

**Sawai, T.** (b1937). Wind song (1970). Katsuya Yokoyama, shakuhachi; Tadao Sawai, koto. RCA RCL 8041 11

**Miyagi, M.** (1894-1956). Dance of falling leaves (1921). Michio Miyagi, koto; Mikiko Kobashi, 17-stringed koto. Victor SJL 2323 7

### 10.00 SONATA

Prepared by John O'Connor

**Franck, C.** (1822-1890). Violin sonata in A. Anne-Sophie Mutter, violin; Alexis Weissenberg, piano. EMI W15 498-2 29

### 10.30 AUSTRALIAN HERITAGE

Prepared and presented by Elaine Hamilton

**Carmichael, J.** (b1930). Concierto folklorico. John Carmichael, piano; West Australian SO; Tibor Paul, conductor. ABC AC 1020 27

**Tahourdin, P.** (b1928). Sinfonietta no 2 (1959). West Australian SO; Verdon Williams, conductor. ABC RRCS 132 14

**Lovelock, W.** (1899-1986). Trombone concertino (1965). Ian Hanckey, trombone;

Queensland SO; Patrick Thomas, conductor. ABC AC 1007 11

**Brumby, C.** (b1933). Litanies of the sun (1971). South Australian SO; Patrick Thomas, conductor. ABC RRCS 1470 22

Prelude; Tranquillo; Allegro. Jan Carter, guitar. Unison ULP 088 8

### 12.00 THE GLORY OF VENICE

**The German Connection: Heinrich Schuetz** Prepared and presented by Elaine Hamilton

**Schuetz, H.** (1585-1672). O primavera (1611). Consort of Musicke; Anthony Rooley, director. Harmonia Mundi 1C 067 17 9527-1 6

Die Erde trinkt fuer sich; Nachdem ich lag im meinem oeden Bette. Capella Lipsiensis; Dietrich Knothe, director. Philips 9502 062 7

Da pacem Domine. Dresden Kreuzchor; Capella Fidinicia; Rudolf Mauersberger, director. Eurodisc 80625 PK 6

Attendite popule meus (1629). Squeboutsiers de Toulouse. Erato NUM 75234 7

O lieber Herr Gott. Augsburg Cathedral Youth Choir; Reinhard Kammler, conductor. Harmonia Mundi 1C 067-19 9977 1 3

Buccinate in neomenia tuba; Jubilate Deo (1629). Squeboutsiers de Toulouse. Erato NUM 75234 6

Giunto e pur, Lidia; Vasto mar, nel cui seno (1611). Consort of Musicke; Anthony Rooley, director. Harmonia Mundi 1C 067-16 9527-1 6

Deutsches Magnificat: Meine Seele erhebet den Herren (1671). Hannover Youth Choir; London Baroque; Heinz Hennig, conductor. HMV EX 27 0275 3 8

### 1.00 MARTHA ARGERICH AND FRIENDS

Prepared by Ida Ferson

**Schumann, R.** (1810-1856). Sonata no 2 in D minor, op 121 (1853). Gidon Kremer, violin; Martha Argerich, piano. DG 419 235-1 31

**Rachmaninov, S.** (1873-1943). Suite no 2, op 17 (1900). 20

**Lutoslawski, W.** (b1913). Variations on a theme by Paganini (1941). 5

Martha Argerich, Nelson Freire, pianos. (2 above) Philips 6514 369

### 2.00 ROMANTIC AND MODERN BALLET

#### The music

Prepared and presented by Ray Byron

**Chopin, F.** (1810-1849). Les Sylphides, ballet (orch. Douglas). Paris Conservatoire O; Peter Maag, conductor. Decca SDDA 221 25

**Tchailovsky, P.** (1840-1893). The Nutcracker, ballet op 71 (1892). National PO; Richard Bonyngne, conductor. Decca 410 261-1 87

### 4.00 GRIM REAPER

**Saint-Saens, C.** (1835-1921). Danse macabre (1874). Monte Carlo Opera O; Paul Paray, conductor. Turnabout TV 34756 7

**Bliss, A.** (1864-1975). Five dances from Checkmate (1937). West Australian SO; Hans-Hubert Schoenzeler, conductor. Chandos ABR 1018 21

**Strauss, R.** (1864-1949). Death and transfiguration (1889). Berlin PO; Herbert von Karajan, conductor. DG 2532 074 25

### 5.00 ALEXANDER'S FEAST

Prepared by Annie Schweitzer

**Handel, G.** (1685-1759). Alexander's feast, or The power of music (1736). Helen Donath, Sally Burgess, sopranos; Robert Tear, tenor; Thomas Allen, bass; King's College Choir, Cambridge; English CO; Philip Ledger, conductor. HMV ASD 3733/34 97

Sonata no 4 in D, op 1 no 13. Toshiya Eto, violin; Waldemar Doeling, harpsichord. Camerata CMT 1085 12

### 7.00 SPOTLIGHT

Prepared and presented by Ric Prestidge

Tonight the Spotlight falls on the guitar, clarinet, tenor sax and bass. Playing these instruments will be Robert Conti, Tony Scott, Benny Golson and Ray Brown. But there will be time for some other people, too.

### 8.00 CHAMBER POT

Prepared and presented by Max Keogh

**Elgar, E.** (1857-1934). Violin sonata in E minor, op 82 (1918). Nigel Kennedy, violin; Peter Pettinger, piano. CD Chandos CHAN 8380 27

**Dvorak, A.** (1841-1904). Twelve cypresses (1888). Cleveland String Quartet. CD Pro Arte CDD 237 25

**Bracanian, P.** (b1942). Mescolanza (1979). Gary Williams, cello; Bevan Crabtree, piano. Grevillea GRV 1070 12

**Rheinberger, J.** (1839-1901). Nonet in E flat, op 139. Frans Vester, flute; Piet Honingh, clarinet; Marten Karres, oboe; Brian Pollard, bassoon; Adriaan van Woudenberg, horn; Jaap Schroeder, violin; Weil Peeters, viola; Anner Bijlsma, cello; Anthony Woodrow, bass. Acanta EA 23045 37

### 10.00 MUSICKE OF SUNDRIE KINDES

#### The Lawes Brothers

**Lawes, W.** (1602-1645). Sett no 3 in F. L'Oiseau-Lyre DSLO 560 13

**Lawes, H.** (1596-1662). Sweet, stay awhile; Amintor's welladay. 1

Consort of Musicke; Anthony Rooley, director. (2 above) Hyperion A66135 5

**Lawes, W.** Triumph of peace. 1

**Coperario, G.** (1575-1626). Grayes Inn. Linde Consort. Electrola 1C 063-30 105. (2 above) 1

**Lawes, H.** The Angler's song, Man's life is but vain. 1

Hark, shepherd swains. 4

Thee and thy wondrous deeds. 4

Hyperion A66135 (3 above)

**Lawes, W.** (1602-1645). Sett no 8 in C. L'Oiseau-Lyre DSLO 573 14

Consort of Musicke; Anthony Rooley, director. (4 above)

### 10.55 MUSIC AMONGST FRIENDS

**Beethoven, L.** (1770-1827). String quartet no 13 in B flat, op 130 (1825). 40

Great fugue, op 133 (1825). 17

Aeolian Quartet. (both above) Argo D155D4



## VOLUNTEER PROGRAMMERS FOR THE MONTH OF JULY

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